

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3314.

SATURDAY, MAY 2, 1891.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

SIR JOHN SOANE'S MUSEUM, 13, Lincoln's Inn-fields.—ANTIQUITIES, PICTURES, and SCULPTURE.—**OPEN FREE,** from 11 to 5, on Tuesdays, Wednesdays, Thursdays, and Saturdays, in May, June, July, and August.
Cards for Private Days and for Students to be obtained of the Curator, at the Museum.

ROYAL INSTITUTION OF GREAT BRITAIN,
Albemarle-street, Piccadilly, W.
H. GRAHAM HARRIS, Esq., M.Inst.C.E., will on SATURDAY NEXT, May 9, at 3 o'clock, begin a Course of Three Lectures on the ARTIFICIAL PRODUCTION OF COULD.
Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

THE SHORTHAND SOCIETY.—MONTHLY MEETING, TUESDAY, May 5th, at ANDERTON'S HOTEL, at 8 P.M. Paper on "Phrasing," by H.Y. RICHTER, President.
The Society's DINNER, at same place, on SATURDAY, May 9th.—For particulars apply to
ED. POCKNELL, Hon. Sec.
3, Whitefriars-street, Fleet-street, E.C.

BISHOP OTTER MEMORIAL COLLEGE,
CHICHESTER.

The ANNUAL MEETING of the supporters of this College (for training the Daughters of Professional Men as Teachers in Elementary Schools) will, by the invitation of His Grace the Duke of Richmond and Gordon, K.G., be held at 49, BELGRAVE-SQUARE, on MONDAY, May 11th, 1891, at 2.30 P.M.
JAS. FRASER, Chaplain and Secretary.

ROYAL ACADEMY OF ARTS.—The EXHIBITION WILL OPEN on MONDAY, the 4th May.—Admission (from 8 A.M. to 7 P.M., except on first day, when it opens at 10 A.M.), 1s. Catalogues, 1s. and 1s. 6d.; Season Tickets, 5s.

ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the RELIEF of DISTRESSED ARTISTS, their WIDOWS and ORPHANS.
The ANNIVERSARY DINNER will take place at the Whitehall Rooms, the HOTEL METROPOLITAN, on SATURDAY, May 9th, at half-past 6 o'clock.
The Right Hon. Sir CHARLES BOWEN, Lord Justice of Appeal, in the Chair.
Dinner Tickets, including Wines, One Guinea.
Donations will be received and thankfully acknowledged by
Sir JOHN EVERETT MILLAIS, Bart. R.A., Hon. Secretary.
ALFRED WATERHOUSE, R.A., Treasurer.
DOUGLAS H. GORDON, Secretary.
19, St. James-street, S.W.

THE ART GALLERY COMMITTEE of the CORPORATION of MANCHESTER have decided to hold an EXHIBITION (of OIL PAINTINGS only) during the forthcoming AUTUMN, which will be followed by a WATER-COLOUR EXHIBITION in the SPRING of 1892. London Agents: Messrs. DICKENS & Co., St. James's, S.W.—WM. HENRY TALBOT, Town Clerk, April 26th, 1891.

TO ARTISTS.—Messrs. DICKINSON & FOSTER, Publishers to the Queen, 114, New Bond-street, are OPEN to ARRANGE for the Exhibition of a few HIGH-CLASS PICTURES for the Season. Immediate application necessary.

MR. HENRY BLACKBURN'S STUDIO.

In consequence of the demand for Book and Newspaper Illustrations, the COURSE of INSTRUCTION in DRAWING for the PRESS will be continued five days a week.—"The whole *raison d'être* of the Victoria-street teaching is the variety of examples from which the students work. No one artist can teach drawing in life without teaching to mannerism."—For particulars address to 125, Victoria-street, S.W.

ALFRED DE MUSSET.—Prof. LALLEMAND, B.-de-L., will LECTURE (in French) on Alfred de Musset at UNIVERSITY COLLEGE, LONDON, at 8.30 P.M., on WEDNESDAY, May 6th. Admission free.

UNIVERSITY COLLEGE, LONDON.—Barlow Lectures.—Professor FARINELLI will give TWELVE LECTURES on Dante's "Purgatorio," commencing MAY 1st. The Lectures will be given (in Italian) on TUESDAYS and FRIDAYS at 3 o'clock, and will be Open to the Public without payment of tickets.
J. M. HORSBURGH, M.A., Secretary.

LECTURES on ENGLISH LITERATURE.—Prof. Professor HALES, M.A., Clark Lecturer at Trinity College, Cambridge, will give in MAY and JUNE a Course of LECTURES on MILTON, at Hampstead.—For further particulars apply to the SECRETARY, 41, Belsize Park-gardens, N.W.

BOOKSELLERS, LIBRARIES, &c.—WANTED by a competent man, age 49, a post as LIBRARIAN or ASSISTANT. Over 20 years' experience. London and Provincial.—Address C.O. 8, 9, St. George's-circus, S.E.

BOROUGH of WEST HAM.

The Council of the Borough hereby invite applications for the appointment of CHIEF LIBRARIAN of the PUBLIC LIBRARIES to be established under the Public Libraries Acts.
Applicants must be between the ages of 25 and 50, and the selected Candidate will be required to devote his whole time to the performance of the duties of the office.
The salary will commence at 180l. per annum, with biennial increments of 10l. up to a maximum of 250l., with Apartments in one of the Library Buildings.
Only persons having had actual experience in a similar official position or as Chief Assistant in a Public Library are eligible for the appointment.
Further particulars as to the duties, with forms upon which applications must be made, may be obtained on application at my office.
Applications must reach my office not later than 4 o'clock on Monday, the 26th May, 1891.
By order of the Council,
FRED. E. HILLERY, Town Clerk.
Town Hall, West Ham, E., 25th April, 1891.

NICHOLSON INSTITUTE and FREE LIBRARY,
LEEK.

WANTED, a competent Librarian to take charge of the above-named Institute. Salary, 115l. per annum. Applications, with Testimonials enclosed, to be addressed to the CHAIRMAN of the Public Library Committee, Town Hall, Leek, and delivered on or before SATURDAY, the 2nd May, 1891. By order of the Committee,
TOWN HALL, Leek, 22nd April, 1891. C. HENSHAW, Clerk.

COUNTY COUNCIL OF NOTTINGHAMSHIRE.

The Technical Instruction Committee of the County Council of Nottinghamshire are desirous of appointing an ORGANIZING SECRETARY at a salary for the first year of 225l. exclusive of travelling expenses. The person appointed will be required to devote the whole of his time to the discharge of the duties of his office.

Applications, marked "Organizing Secretary," enclosing testimonials, must be sent to me before the 14th May next. Canvassing will be considered a disqualification.

JESSE HIND, Deputy Clerk of the Council.
30, Fletcher Gate, Nottingham, 26th April, 1891.

AS SECRETARY or LITERARY ASSISTANT.

—A Gentleman seeks ENGAGEMENT as above. Has had long experience of Bookkeeping and Accounts, and has, for seven years past, filled the post of Secretary to a West-End Club recently dissolved. The highest references to character and business habits.—Address F. J., care of Moy Thomas, Esq., The Knoll, Clapham Park, S.W.

WANTED, by a BARRISTER, Honour Man of Oxford, writer of long experience, the post of EDITOR, SUB-EDITOR, LEADER-WRITER, or REVIEWER on a CONSERVATIVE or NEUTRAL JOURNAL. Town or Country.—Address C, care of Messrs. Francis & Co., 4, Took's-court, Chancery-lane, E.C.

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AN EDITOR and ASSISTANT to EDITORS is in want of ADDITIONAL WORK, at the British Museum, &c. or would write for Newspapers. Twenty years' experience, and good references.—C. B., care of Messrs. Bell & Sons, York-street, Covent-garden.

THE HISTORY of many Published Writings (Travels, History, Poetry, Philosophy, Biography, &c.) is PREPARED TO EXECUTE ORIGINAL WORK, LECTURES, COMPILATION, or TRANSLATIONS from French, German, Italian, or Swedish. Apply, with real name and address, in confidence, to Mrs. G. South Lambeth-road, London, S.W. Post-cards or letters giving initials only will not be noticed.

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TO AUTHORS, ACTORS, PUBLISHERS, and others.—MSS. carefully and correctly COPIED by TYPE-WRITER. Terms moderate.—Miss ADAMS, 37, Endymion-road, Brixton, S.W.

CRYSTAL PALACE EDUCATIONAL INSTITUTIONS.—The SCHOOL of PRACTICAL ENGINEERING, Founded 1872. The TERM OPENED on MONDAY, April 27th. I. MECHANICAL COURSE. II. CIVIL ENGINEERING DIVISION. III. COLONIAL SECTION. MARINE and ELECTRICAL SECTIONS.—Prospectus of the undersigned, in the Library, next Bryantine Court, Crystal Palace.
F. K. J. SHENTON, F.R.I.S.T.S.,
Superintendent Educational Department.

PARIS.—The ATHENÆUM can be obtained on SATURDAY at the GALIGNANI LIBRARY, 234, Rue de Rivoli.

HEAD MASTERSHIP.

The Governors of the Endowed Schools of Newcastle-under-Lyme will proceed to the appointment of HEAD MASTER of the High School under their Trusts on the 1st day of June next.

This School was established under a scheme of the Education Commission in 1872, being a consolidation of educational trusts having ample endowments constantly increasing in value.

The High School is a public school of the first grade and of modern type, with extensive and convenient buildings for 300 boys, handsome and convenient residence for the Head Master, and Dormitories for 42 boarders.

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The emoluments of the Head Master consist of a residence and stipend of 200l. per annum, capitation fee of 3l. 3s., and the profits of the Boarding House.

The number of boys in the School is upwards of 180, of whom about 50 are boarders.

For some years past the School has obtained an unusually high proportion of Honours in the academic lists, five Scholarships at Oxford and Cambridge having been obtained in the last few months.

There are Scholarships in the School tenable by inhabitants of the neighbourhood, and Exhibitions to any University in the British Empire.

The appointment is open to Laymen. The duties will commence in September next.

Candidates for the appointment must send in their applications, with Testimonials and List of Honours, on or before the 25th day of May, 1891, to JOSEPH GRIFFITH, Esq., Clerk to the Trust, Newcastle, Staffs.

HEAD MISTRESS WANTED for Whalley Range High School for Girls, Manchester, after Summer Vacation. The Salary for the first year will be 200l.—Applications, with copies of testimonials, to be sent to the SECRETARY, 1, Princess-street, Manchester.

KING'S COLLEGE, LONDON.

DEMONSTRATORSHIP of MECHANICAL ENGINEERING. The Council are now ready to receive applications for this appointment.

For particulars apply to
J. W. CUNNINGHAM, Secretary.

THE SOCIETY of ARTS PRACTICAL EXAMINATION in VOCAL and INSTRUMENTAL MUSIC will this year be held in LONDON during the week commencing MONDAY, the 1st of June.

The Society's BRONZE MEDAL will be given to any Candidate obtaining full marks in this Examination.

A limited number of the Society's SILVER MEDALS will be awarded to those Candidates (taking a First Class) whom the Examiner shall certify as having acquitted themselves best in the Honours portion of the Examination.

The Examination will be closed on 13th May.

Full particulars may be obtained on application.
HENRY TRUBMAN WOOD, Secretary.

Society's House, John-street, Adelphi, London, W.C.

MEDICAL RESEARCH SCHOLARSHIPS of the GROCERS' COMPANY.—These Scholarships, Three in number, each of the value of 250l., and open only to British subjects, have been instituted by the Company as an encouragement to the making of exact researches into the causes and prevention of important diseases. The Company appoint annually. At the next election the present Scholars may be eligible for reappointment.—Applications may be made at any time before the 9th of May, by letter addressed to the CLERK of the Company, Grocers' Hall, London, E.C., from whom particulars may be obtained.

WESTMINSTER SCHOOL.

An EXAMINATION to FILL UP VACANCIES on the FOUNDATION and EXHIBITIONS will BEGIN on JULY 7th.—For particulars apply to the HEAD MASTER, Dean's-yard, Westminster.

LEAMINGTON COLLEGE.—THREE "Council" SCHOLARSHIPS (21l. each) and TWO "House" SCHOLARSHIPS (31l. 10s. each) will be awarded in JUNE.—Particulars from the HEAD MASTER.

PRÉ SCILLA, LAUSANNE.—Miss WILLS, late Head Mistress of the Norwich High School, and her sister, Madame T. WORMS, have a very comfortable EDUCATIONAL HOME for ELDER GIRLS. Garden and full-sized Tennis Court. Numbers limited.

HOLIDAYS in NORMANDY.—M. BARBIER, French Master, Glasgow Athenæum. Examiner to Intermediate Education Board, Ireland, receives at his country residence in Normandy, during June, July, and August, a few GENTLEMEN desirous of improving their knowledge of French by a stay in France. Beautiful country. Tennis. Every comfort. Highest references.—For particulars and Prospectus apply to M. BARBIER, 377, Bath-street, Glasgow.

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Scholarships of 25l., 20l., and Exhibitions of 10l. 1s. will be offered for competition in SEPTEMBER, 1891.—Apply for particulars to the Principal, Miss HUTCHINS.

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The Subjects of Examination may be selected from any seven out of twenty-nine different subjects, the standard being the same as that for the M.A. Degree. The centres of Examination are St. Andrews, Aberdeen, Bedford, Belfast, Birmingham, Bristol, Cardiff, Cheltenham, Cork, Dublin, Dumfries, Edinburgh, Inverness, Leeds, Leicester, Liverpool, London, Loughborough, Manchester, Newcastle-on-Tyne, and Paisley.

For Prospectus, &c., apply to the SECRETARY, L.L.A. Scheme, the University, St. Andrews, N.B.

GRAY'S INN.

EXAMINATION FOR THE "BACON" AND "HOLT" SCHOLARSHIPS.

NOTICE IS HEREBY GIVEN, that an Examination for these Scholarships will be held in Gray's Inn Hall on the 20th and 21st day of May next, commencing at 10 o'clock A.M. precisely.

These Scholarships are of the yearly value of £51. and £40. respectively, tenable for two years, and are open to every Student for the Bar who, on the 20th day of May next, shall have been a Member of Gray's Inn for not more than Five Terms, and who shall have kept every Term since his admission, inclusive of that in or before which he shall have been admitted.

In the Examination for the Scholarships there will be set Two Papers of Questions, viz.,

1st. One on the Constitutional History of England down to the Present Time.

2nd. One on the General History of England from the Accession of Henry VII. to the Death of Elizabeth.

And there will also be given to the Candidates two or more subjects connected with the Constitutional History of England, or with its General History during the above-mentioned period. Any one of which subjects a Candidate may select, and on the one which he does select he will be required to write a short Essay.

The time to be allowed for each of these Three Papers will be three hours.

Dated this 6th day of November, 1890.

(Signed) JAMES SHELL, Treasurer.
(Signed) ALFRED H. LUSH, Examiner.

REGENT'S PARK ART SCHOOL.—CLASSES
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ROYAL INDIAN ENGINEERING COLLEGE,
Cooper's-hill, Staines.—The Course of Study is arranged to fit an Engineer for Employment in Europe, India, or the Colonies. About fifty Students will be admitted in SEPTEMBER, 1891. For Competition the Secretary of State will offer Ten Appointments in the Indian Public Works Department, and Two in the Indian Telegraph Department. For particulars apply to the SECRETARY, at the College.

UNIVERSITY COLLEGE, LONDON.
FACULTY OF MEDICINE.

The CLASSES RE-COMMENCE on MAY 1st, and are so arranged as to afford a convenient opportunity for Students to begin their Medical Course. Full information may be obtained from the Office of the College, Gower-street, W.C.

JOHN WILLIAMS, M.D., Dean.
J. M. HORSBURGH, M.A., Secretary.

ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

The SUMMER SESSION began on FRIDAY, May 1st, 1891. The Examination for the Hunter Scholarship of £50. in Anatomy, Physiology, and Materia Medica will be held on JULY 6. The Scholarship is open to Graduates in Arts of Cambridge.

The Hospital comprises a service of 750 beds (including 75 for Convalescents at Swanley). Students may reside in the College within the Hospital walls, subject to the College regulations. For particulars apply, personally or by letter, to the WARDEN or THE COLLEGE, St. Bartholomew's Hospital, E.C.

A Handbook forwarded on application.

ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.

ENTRANCE SCHOLARSHIPS AND EXHIBITIONS.

An Examination will be held on September 20th, 1891, and succeeding days, for the awarding of the following:—

1. A Scholarship of £50. for one year to the best candidate in Chemistry and Physics who is under twenty-five years of age.
2. A Scholarship of £50. for one year to the best candidate in Biology (Animal and Vegetable) and Physiology who is under twenty-five years of age.

Candidates for these Two Scholarships must not have entered to the Medical or Surgical Practice of any London Medical School.

3. A Scholarship of £50. and the Preliminary Scientific Exhibition of £20. each, tenable for one year, in Physics, Chemistry, Vegetable Biology, and Animal Biology. Candidates for these must be under twenty years of age, and must not have entered to the Medical or Surgical Practice of any Medical School.

4. Jefferson Exhibition of £20. for one year in Latin and Mathematics, with any two of the languages—Greek, French, and German (Latin: Livy, Book I.; Greek: Xenophon, Anabasis, Book III.). Candidates must not have entered at any Medical School.

The successful candidates in all cases will be required to enter to the full course at St. Bartholomew's Hospital in the October succeeding the Examination.

For full particulars apply to the WARDEN of the COLLEGE, St. Bartholomew's Hospital, E.C.

TO LITERARY MEN and Others.—An opportunity offered for the ACQUISITION, on exceptional terms, of MONTHLY MAGAZINE of large Circulation. About 1,000. Capital required altogether. Applicants must give particulars, and only Principals need apply.—Address E. H. V., care of the *Newspaper and Bookellers' Review*, Temple Chambers, E.C.

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LITERATURE

One of our Conquerors. By George Meredith.
3 vols. (Chapman & Hall.)

'THE BURMAN, AND HER NOTIONS,' to plagiarize the title recently adopted by the ingenious Mr. Shway Yoe, might fittingly serve as a sub-heading for Mr. Meredith's latest novel. All through the book, though she is studiously kept in the background and her utterances are limited to a dozen lines, the grim figure of this much-wronged lady haunts her victims like a veritable Erinny, whether she is sitting "with her fashionable no-bonnet striding the contribution chignon on the crown, and a huge green shade over her forehead," ghoulishly sampling new mixtures in the chemist's shop at Charing Cross, or crazily imagining herself "the wife of the ex-Premier, widow of Prince Le Boo, and engaged to the Chinese Ambassador," or (as in the final reconciliation scene at her own house near the Regent's Park) gazing with "wide orbits for sunken eyes," a wasted ghost, "from a pale blue silk veiling." Her interminable existence, the unconscionable time she takes a-dying, "a limpet of vitality with drugs for blood," constitute the key to the whole tragedy, the *dignus vindice nodus* which defies the cheery optimism of Victor Radnor and the patient sufferance of his Nataly. When young and foolish—"an innocent, a positive innocent," as he describes himself—he married the old woman for her money—"a small boy tempted by a varnished widow, with pounds of barley-sugar in her pocket"—and, speedily finding the situation intolerable, ran off with her charming companion, the gentle contralto Natalia Dreighton. His awe-inspiring spouse devised and executed a terrible revenge. Desertion without reasonable excuse, when coupled with adultery, is, as we all know, a cause for which a wife may obtain a decree of divorce; but Mrs. Burman Radnor has no intention of putting the law in motion against her husband. Wherever the hapless couple elect to take up their abode, this ill-omened creature or her spectral butler-emissary Jarniman stirs up prejudice against them, and, like the harpies at the Virgilian banquet,

*Diripiuntque dapes, contactu que omnia fœdant
Inmundo,*

driving the unwedded lovers from pillar to post—from Craye to Creckholt—with re-

morseless persistence. The case is complicated for them, poor souls, by the fact that their daughter Nesta knows nothing of the bend sinister that blots her scutcheon, and as she grows up the difficulty of explaining these constant changes of residence becomes greater. People fall in love with her, too, and then explanations are necessary. Lakelands, the great house in the country, the magnificence of which is to compel recognition on the part of Mrs. Grundy, never receives its inmates for permanent occupation. The big speech which is to establish Victor's position as candidate for a South London constituency remains unspoken. For just as Mrs. Burman, on her long-deferred deathbed, proclaims a tardy forgiveness, and all is being prepared for the ceremony which will right the wrongdoers in the eyes of a censorious world, comes the crushing blow of Nataly's own decease, but five hours and a half before that of her aged rival. And so, with Victor's lunacy, the edifice of his aims and ambitions falls crashing to the ground, and the lifelong tragedy of this irregular union finds burial in his grave.

We must not, however, ignore the relief afforded by the underplot that deals with Nesta's love affairs. The Rev. Septimus Barmby, the Hon. Dudley Sowerby, and Capt. Dartrey Fenellan are a trio of characters whose working-out is accomplished in Mr. Meredith's happiest manner; and Nesta herself is an exquisite creation, fit to rank beside Lucy Feverel and Clara Middleton. The scenes in which the Rev. Septimus takes part are full of rich humour, as witness the following, where he ponderously urges his unwelcome suit:—

"Mr. Barmby headed to the pier. After pacing up and down between the briny gulls and a polka band, he made his way forthrightfully to the glass-sheltered seats fronting East: where, as his enthusiasm for the solemnity of the occasion excited him to say, 'We have a view of the terraces and the cliffs,' and where not more than two enwrapped invalid figures were ensconced. Then it was that Nesta recalled her anticipation of his possible design.....She wished she could have run before him, to spare him. He would not notice a sign. Girls must wait and hear.

"It was an oratorio. She watched the long wave roll on to the sinking into its fellow; and onward again for the swell and the weariful lapse; and up at last bursting to the sheet of white. The far-heard roar and the near commingled, giving Mr. Barmby a semblance to the powers of ocean.

"At the first direct note, the burden of which necessitated a pause, she petitioned him to be her friend, to think of himself as her friend.

"But a vessel laden with merchandize, that has crossed wild seas for this particular port, is hardly to be debarred from discharging its goods on the quay by simple intimations of their not being wanted. We are precipitated both by the aim and the tedium of the lengthened voyage to insist that they be seen. We believe perforce in their temptingness; and should allurements fail, we fall back to the belief in our eloquence. An eloquence to expose the qualities that they possess, is the testification in the promise of their excellence. She is to be induced by feeling to see it. We are asking a young lady for the precious gift of her hand. We respect her; and because of our continued respect, despite an obstruction, we have come to think we have a claim upon her gratitude; could she but be led to understand

how different we are from some other men!—from one hitherto favoured among them, unworthy of this prize, however personally exalted and meritorious.

"The wave of wide extension rolled and sank and rose, heaving lifeless variations of the sickly streaks on its dull green back."

If Mr. Barmby's solemnity inspires mirth, the mental limitations of the second aspirant, Dudley (good fellow though he be), render him an equally unattractive wooer. He plays the flute with considerable skill, and is "tall, straight-featured, correct in costume, appearance, deportment, second son of a religious earl and no scandal to the parentage." But one can see at a glance that he will never suit the quick-witted, warm-blooded Nesta; and his advances and retreats, his qualms and questionings, as depicted in a masterly chapter which exhibits "a conventional gentleman endeavouring to examine a spectre of himself," deprive him, once for all, despite subsequent accesses of "generosity," of the reader's esteem. He has learnt, be it said, from her own mother's lips the story of the girl's illegitimacy:—

"Venerating purity as he did, the question whether the very sweetest of pure young women having such an origin, must not at some time or other show trace of the origin, surged up. If he could only have been sure of her moral exemption from taint, a generous ardour, in reserve behind his anxious dubieties, would have precipitated Dudley to quench disapprobation and brave the world under a buckler of those monetary advantages, which he had but stoutly to plead with the House of Cantor, for the speedy overcoming of a reluctance to receive the nameless girl and prodigious heiress. His family's instruction of him, and his inherited tastes, rendered the aspect of a Nature stripped of the clothing of the laws offensive down to devilish: we grant her certain steps, upon certain conditions accompanied by ceremonies; and when she violates them, she becomes visibly again the revolutionary wicked old beast bent on levelling our sacred edifices. An alliance with any of her votaries appeared to Dudley as an act of treason to his house, his class, and his tenets. And nevertheless he was haunted by a cry of criminal happiness for and at the commission of the act."

No, Dudley will not do, emphatically. But what of Dartrey Fenellan? Let Mr. Meredith describe him:—

"Not two minutes had passed before she was at home with him. His words, his looks, revived her spirit of romance, gave her the very landscapes, and new ones. Yes, he was her hero. But his manner made him also an adored big brother, stamped splendid by the perils of life. He sat square, as if alert to rise, with an elbow on a knee, and the readiest turn of head to speakers, the promptest of answers, eyes that were a brighter accent to the mouth, so vividly did look accompany tone."

This is the beginning of their intercourse—friendship, big-brotherhood on his part, dawning love on hers. But events move swiftly between a pair like these, both so high-couraged and so free from commonplace trammels. A few pages further on we find them discoursing after this fashion, on the subject of Nesta's innocent indiscretion in visiting the unhappy Mrs. Marsett:—

"So, my own mother, and loving me as she does, blames me!" Nesta sighed; she took a sharp breath. "You? do you blame me too?"

"He pressed her hand, enamoured of her instantaneous divination and heavenly candour. But he was admonished, that to speak high

approval would not be honourable advantage taken of the rival condemning; and he said: "Blame? Some think it is not always the right thing to do the right thing. I've made mistakes, with no bad design. A good mother's view is not often wrong."

"You pressed my hand," she murmured.

"That certainly had said more."

"Glad to again," he responded. It was uttered airily and was meant to be as lightly done.

"Nesta did not draw back her hand. 'I feel strong when you press it.' Her voice wavered, and as when we hear a flask sing thin at the filling, ceased upon evidence of a heart surcharged. How was he to relax the pressure!—he had to give her the strength she craved; and he vowed it should be but for half a minute, half a minute longer."

"Her tears fell; she eyed him steadily; she had the look of sunlight in shower."

"Oldish men are the best friends for you, I suppose," he said; and her gaze turned elusive phrases to vapour.

"He was compelled to see the fiery core of the rain-cloud lighting it for a revelation, that allowed as little as it retained of a shadow of obscurity."

"The sight was keener than touch and the run of blood with blood to quicken slumbering seeds of passion."

"But here is the place of broken ground and tangle, which calls to honourable men, not bent on sport, to be wary to guard the gunlock. He stopped the word at his mouth. It was not in him to stop or moderate the force of his eyes. She met them with the slender unbendingness that was her own; a feminine of inspirited manhood. There was no soft expression, only the direct shot of light, on both sides; conveying as much as is borne from sun to earth, from earth to sun. And when such an exchange has come between the two, they are past plighting, they are the wedded one."

"Nesta felt it, without asking whether she was loved. She was his. She had not a thought of the word of love or the being beloved. Showers of painful blissfulness went through her, as the tremours of a shocked frame, while she sat quietly, showing scarce a sign: and after he had let her hand go, she had the pressure on it. The quivering intense of the moment of his eyes and grasp was lord of her, lord of the day and of all days coming. That is how Love slays Death. Never did girl so give her soul."

There is only one man alive in England who could have written that passage, and he is Mr. Meredith. Its subtlety and strength are alike astonishing, and it reveals him at his very best.

The minor characters of the novel are no less original than the bulk of their author's personages. Little Skepsey, the confidential clerk, with his scheme for the regeneration of England by means of the resuscitation of the noble art of self-defence, and his repeated collisions with the authorities, is a droll and lovable figure; and the Duvidney ladies, especially in that immortal "night piece" which deals with the malodorous irruption of their lapdog Tasso and its important consequences, evoke hearty laughter. The Priscilla Graveses and Peter Yatts, and the rest of the strange crew who "could meet and mix in Victor's concert-room with an easy homely recognition of one another's musical qualities, at times enthusiastic," are not very clearly defined, and do not rouse more than a passing interest. But Colney Durance and Simeon Fenellan, the embodiments respectively of a gloomy and a gay cynicism, are not without their attraction for the discriminating

reader; while there is much skill in the flesh-and-blood portraits of Mrs. Blachenoy and Lady Grace Halley.

To say that the book is by Mr. Meredith is to say that it is full to the brim of brilliant things. The hand that dispensed the treasures of the "Pilgrim's Scrip" is still prodigal of epigram. The best specimens of his workmanship in this kind are fathered (with somewhat tedious iteration) upon the saturnine Colney Durance, who "crushes a class to extract a drop of scathing acid." Surely never was a man so quoted by his acquaintance. "As Colney says," "As old Colney would remark," "That is like Colney's," "That reminds me of Mr. Durance's,"—such are the too obtrusive pegs on which Mr. Meredith loves to hang the dazzling garments of his wit. Yet critics must be thankful, after yawning over the inanities which pass for conversation in the ordinary novel, for the display of a wardrobe so resplendent.

There is incidentally a good deal of fine description of natural objects. The following sketch of the change from night to day as seen from a Channel steamer is remarkably happy:—

"Now was the cloak of night worn threadbare, and grey astir for the heralding of gold, day visibly ready to show its warmer throbs. The gentle waves were just a stronger grey than the sky, perforce of an interfusion that shifted gradations; they were silken, in places oily grey; cold to drive the sight across their playful monotonousness for refuge on any far fishersail."

Till a few lines later one reads of the "splendour of the low full sunlight on the waters, the skimming and dancing of the thousands of golden shells away from under the globe of fire."

Or take this passage conjuring up, as in a glass, the whole charm of the scenery of Tyrol:—

"He had in memory prominently now the many glorious pictures of that mountain-land beckoning to him, waving him to fly forth from the London oven:—lo, the Tyrolese limestone crags with livid peaks and snow lining shelves and veins of the crevices; and folds of pine-wood undulations closed by a shoulder of snow large on the blue; and a dazzling pinnacle rising over green pasture-Alps, the head of it shooting aloft as the blown billow, high off a broken ridge, and wide-armed in its pure white shroud beneath; tranced, but all motion in immobility, to the heart in the eye; a splendid image of striving, up to crowned victory."

But Mr. Meredith is not always so fortunate in his phraseology. He will occasionally be striking at whatever cost, and the result is, not unnaturally, pure "caviare to the general." The vagaries of genius are visible both in grammar and spelling, to say nothing of the daring with which this prose Pindar

per audaces nova dithyrambos
Verba devolvit

to be the stumbling-blocks of simple souls. We have "toneing" in one line, but "changing" in the next. "Defense" meets us in its American guise, and a dress-maker's block becomes a "dummy." The verbs "spring" and "jump" are used strangely: Nesta's words "sprang a stinging tear to the mother's eyelids," and of an episode in Colney Durance's satiric serial it is said that "it jumped me to bravo the cleverness." On one occasion

"Mademoiselle rippled her shoulders," on another "Victor jerked a dead laugh," while Dr. Gannius "crashes cackination," and M. Falarique "damascenes his sharpest smile." People are continually "craeping" and "drapeing" all sorts of queer things. Mr. Meredith has also some fearful and wonderful adjectives, or collocations of words doing duty for epithets. The "stern-ajerk empty barges" which occur in a capital description of the Thames as seen from London Bridge, and "the bank of blueish smack-o'-cheek red [cloud] above White-chapel," may serve as illustrations. "Busy antish congregates" and "hypocritical judex air" are other adjectival essays, to our mind not over-felicitous. "The stormy square of the first of seamen," "the Riverina green field on the rock," "Afric's blue mud of the glittering teeth," "the hallowingsquire of the stables" (= a riding master), "the raised orchestral flooring" (= a platform), and "the brown-paper envelope of the wires" (= a telegram) are other odd flowers of speech. Mr. Meredith shows a liking for the termination "-ly"—"Quakerly" and "martyrly" are both to be found in these pages. Gulls (as we have already seen) are "briny," like the element they soar over, and a baboon is "branchy."

The proper names selected for the characters are often successful, but in naming his creations the author does not show the unerring instinct of Thackeray, who could people a dinner-table with appropriately christened guests at a moment's notice. "Septimus Barnaby" is good, and so is "Groseman Buttermore"; "Colney Durance" is artfully suggestive; but we cannot away with "Stuart Rem" or "Mancate Semhians," and "Julinks" and "Beaves Urmsing" strain our powers of belief to breaking-point.

Is it too late to beg of Mr. Meredith that he will have some compassion on his weaker brethren in these and such like matters? They are but the mint and cummin of literature, but they provoke an irritation which does something to prevent the growth of his popularity. Without acknowledging ourselves to be of the number of those who cannot stomach his tougher utterances, we are sure that we voice the feelings of many would-be admirers when we ask him to allow the stream of his genius to flow a little less turbidly. That it can do so, much of his earlier work, and many pages of his new novel, conclusively prove. As he is strong, let him be merciful.

History of the Church of England from the Abolition of the Roman Jurisdiction. By Richard Watson Dixon, M.A., Vicar of Warkworth, Honorary Canon of Carlisle.—Vol. IV. *Mary, A.D. 1553-1558.* (Routledge & Sons.)

MR. DIXON is one of the few remaining clergy of the Church of England who have won for themselves a recognized place in modern literature. Not that there is not some professional learning among those divines who are the accredited exponents of academic theology, just as there are representatives of the legal and medical professions who have produced standard works on surgery, pathology, comparative anatomy, or the practice of the law courts. But in

the ranks of the working clergy a man of learning and culture, whom the brotherhood of literature are proud to claim as one of themselves, is becoming every year a greater rarity—a kind of black swan, who in ecclesiastical circles, it is to be feared, is looked upon with less favour than suspicion.

When Mr. Dixon's first two volumes appeared in 1878 they came upon the public as a surprise, and they received a cordial welcome. It had begun to be supposed that the days had gone by when a country clergyman would dare to enter upon a task involving years of patient research. Here was a writer with a certain racy audacity of assertion, an occasional brilliancy of style, and one who had gone to original sources for his information—not a mere second-hand compiler, skilled in the use of the scissors: great things were expected from him; at any rate, he had shown promise of a successful career. When, seven years later, the third volume arrived, dealing with the reign of Edward VI., it was hard to speak of it without misgiving. The interest of the story could not fail to be attractive, but the workmanship had not improved. Important as the volume undoubtedly was, it was distinctly difficult to read it through; and now, after again waiting five years, we find ourselves face to face with another huge tome, in which the historian hardly keeps pace with the course of events which he sets himself to record. Life is too short and the claims upon all of us are too pressing to allow of our reading—not to speak of mastering—a volume of 700 pages, and finding ourselves at the end of it only five years further on than we were at the beginning. The sixteenth century has a perennial attraction for most men, and Queen Mary's reign possesses a unique fascination in the elements of pathos, romance, heroism, and even mystery which the strange drama contains. But it must be frankly confessed that a 'History of the Church of England' written on this colossal scale frightens its readers; and the question comes, "How long will this work take to write?" and a further question, "Who are they who will be alive to read it if it should ever finish?"

No critic likes to treat a work of this character with an appearance of severity; but in this instance the shortcomings—or rather the overdoing—of the author are only too apparent. The memory refuses to retain the immense assemblage of details which divert the attention from the main facts. Sympathy is grudged to sufferers whose stupid speeches and bungling shuffles are obtruded upon us so lavishly. We get wearied even by the nauseous horrors of the hateful burnings. As for all the subtle evasions, distinctions, and retorts of theological fencers—thrust and parry, parry and thrust—they bewilder us; we cannot feel interest in the dialectics of three centuries back; they belong to an old world, from which we may collect as many fossils as we please, but of its real, living forms we find but few survivals. Of Mr. Dixon's conscientious industry there can be no doubt. He is a man of real learning, and there was no need to parade it; nor, indeed, has he consciously aimed at any such display; but the impression conveyed by

this volume is that the author is in danger of being overwhelmed by the burden of his own erudition, and that he is losing the power of compression just when it is becoming most necessary for him to exercise self-restraint. There is one word more of regret that must not be withheld. Mr. Dixon's style does not improve as he goes on. There really is no excuse for this. A writer who aspires to be deemed a poet, and whose earlier volumes contain passages of real vigour and eloquence, is deliberately doing himself injustice by indulging in freaks of purposeless affectation, by carelessness in composition which might easily be avoided, or by a choice of uncouth words which irritate a reader, and are ugly, whimsical, or unnecessary. It is foolish to speak of Northampton as "the brother of the late wife of the deceased brother of his departed enemy Somerset." It is hardly less foolish to insist on our accepting the cumbrous term "Romanensian" as a "convenient word," when, in fact, it connotes nothing which is not just as well expressed by "Roman" or "Romanizing." It is mere affectation to speak of Sir Thomas Holcroft as "a wonderful rapacious *new monastic*," to tell us that Pole "evituted Cranmer," that Cranmer "nulled his oath," and that, with regard to a passage in the archbishop's last words, "it may be suggested that he *not made* it part of his public acts, that he *not made* it his own." One is sometimes tempted to doubt whether Mr. Dixon takes the trouble to read over his proof-sheets. How are we to account for such queer passages as the following?—

"The two first of these were beneficed clergymen: the case of the former of whom, of which he has written the history, is curious and interesting."

"When he [Paul IV.] spoke to the French ambassador it was so tenderly that tears seemed to come into his eyes: but tears seemed to come into his eyes so tenderly it *was that he spoke* to the Imperial ambassador also."

To draw attention to errors and weaknesses, however, is an ungracious task, and we gladly turn from it to bear our testimony to the solid value of this volume. If the book should fail of becoming a popular one among the many by reason of its bulk, it cannot be neglected by specialists and professed historians. Among these the Marian volume must remain for long a standard authority. With a scholar so acute, original, and laborious, and with so full and exhaustive a presentment of the persecution and the various aspects in which it may be regarded, disputants on this side or on that will be compelled to reckon. Mr. Dixon has been the first to draw attention to the large numbers of the clergy who were ejected from their livings in 1554, without exaggerating their numbers; he has been the first to make diligent use of the Venetian State papers discovered by the late Mr. Rawdon Brown; the first to work patiently through Cardinal Pole's correspondence—at any rate, the first to do so critically and intelligently; the first to point out the significance of the great Synod of 1555; the first to make it clear that the memorable disputation at Oxford was not recognized as affecting the condemnation of the three bishops next year, and why that disputation was, in fact, ignored; the first to undertake

an elaborate examination of Cranmer's 'Recantations,' and to help us to an estimate of those suspicious documents. Above all, he has been the first to bring into due prominence the fact that "the English martyrs died in defence of the English Prayer Book," and that it was not as mere protestants against this or that heresy, but as Anglicans, that they suffered so grandly—that is to say, that they stood forth as champions for the liberties of the Church of England, claiming for her the right to reform herself if need so required, and independence of action and discipline as against the immeasurable pretensions of the Bishop of Rome.

As for the hideous slaughter of men, women, and children, some of them mere imbeciles, some not able to read or write their names, on the charge of obstinate heresy, it seems clear that if we must lay the blame on the right shoulders we cannot stop short of the queen. As far as concerns the martyred bishops, there are some reasons for believing that a rancorous personal animosity may have had something to do with the frightfully hard measure dealt out to them. Mary was a Tudor, and a Tudor none the better for the strain of Spanish blood that was in her veins. Her father had not spared Bishop Fisher, nor Sir Thomas More, nor Cromwell, nor a host of others when they stood in his way. How could Mary be expected to spare Cranmer, even though he had recanted fifty times—Cranmer the man who in her view was answerable for all her mother's wrongs, and all her own humiliation and lifelong sorrow? Or how, again, was she likely to spare Ridley, the traitor self-condemned, who had thundered against her from Paul's Cross three days after her brother Edward's death, and when the crown seemed to have been torn from her brow? And yet how little we know of Queen Mary's character after all! Living as she did in gloomy isolation, we catch little more than the shadow of her frown. She is a veiled figure through all her reign. If she was not actually insane, she was always hovering on the verge of madness. Whether her settled melancholy and her delusions regarding her pregnancy ever did or did not break out into mania we shall probably never know. The secrets of that court have been well kept, and are never likely to be revealed. Of Mary herself Mr. Dixon has nothing new to tell; but he has very ably vindicated Cranmer, and one of the best passages in the volume is his final summing up in a review of the archbishop's character:—

"His merits and services were greater than his faults. He had gravity, gentleness, and innocence; boundless industry and carefulness; considerable forecast; and he lived in a high region. He preserved the continuity of the Church of England. He gave to the English Reformation largeness and capacity. In the weakness which he himself admitted he was servile to many influences; he turned himself many ways in the waters, and allowed himself to be carried very far; but this was not altogether to the hurt of posterity. He was a greater man than any of his contemporaries. His death completed the circle of five men of episcopal degree, who loosed the yoke of Rome from the neck of the Church of England by the sacrifice of their lives: a glorious crown of

Bishops the like of which is set upon the brow of no other church in Christendom."

No less acute and impartial are the judgments passed upon Gardiner and Bonner. Forty years ago Dr. Maitland proved how strong a case could be made out for the defence of both one and the other. Gardiner was a man of great learning and academic reputation, and was by no means the worst Chancellor who has held the seal. Though he survived the burning of Ridley and Latimer, the persecution had scarcely more than begun before he died; he was never the active agent that Bonner was compelled to be. But even Bonner appears to have been no willing agent. In accepting office under the queen he regarded himself as a mere official, whose business it was to obey orders and ask no questions. A coarse and vulgar nature he seems to have been cursed with; his conscience did not trouble him, and there is no reason to suppose he ever felt any shame for the part he had taken in the horrible cruelties that he at least connived at. As Mr. Dixon puts it:—

"He was a man of resolution who having undertaken what he held to be a duty neither shrank from executing it, like some, nor feigned to execute it like others. He avoided no personal inconvenience in discharging it; and, though he would not allow of evasion or subterfuge, yet otherwise he showed himself not only not unkind, but long-suffering, considerate, and generous. He did honestly according to the light that was in him; he failed in the higher obligation of seeing to it that his principles of conduct were not contrary to the great maxims of morals and religion; but in a whole realm, a whole generation, it would be absurd to censure one man in especial for not gathering the reflection that liberty of conscience is the inalienable right of the human race."

Ghastly and revolting as were the judicial murders of this reign, they appear to us so shocking because England had never seen the like before, and will not probably see the like again.

"But England escaped lightly in that age in comparison with other countries. The whole sum of her martyrs was often equalled in two or three Spanish Acts of Faith.....The duration of the terror in England was four years. In Spain it was everlasting. The English executions were studies in humanity in comparison with the abominable horrors that were perpetrated in other countries; the unutterable previous tortures, the indecent handling, the gags, the dogbeards, the slow roasting on elevated chairs."

Even as it was it admits of doubt whether torture was resorted to as liberally and unflinchingly in this reign as during the next; but there is no need to extenuate the wickedness of one generation by comparing it with another that may have worse sins to answer for.

Dictionary of National Biography. Edited by Leslie Stephen and Sidney Lee.—Vols. XXIV.—XXVI. *Hailes—Hindley.* (Smith, Elder & Co.)

(First Notice.)

SINCE MESSRS. Stephen and Lee's arduous undertaking was last noticed in the *Athenæum* three fresh volumes have appeared with the punctuality of clockwork. Though their task cannot be said to be in any sense nearing completion, the editors'

zeal shows no sign of giving out, and the general features of this instalment appear to merit quite as full a measure of praise as we have been able to bestow on its predecessors. Of serious omissions there are none, though Henry of Poitou, Abbot of Peterborough, seems deserving of a short notice, and it is odd to find John Hill, governor of Inverlochy, who did not commit the massacre of Glencoe, inserted, while Col. James Hamilton, who did, is apparently omitted. A piece of editorial somnolence in vol. i. is tacitly acknowledged in the case of Lord Heytesbury, who, contrary to custom, appears under his title, not under A'Court, his family name. The article, moreover, is disappointingly slight, containing no mention of his conduct during the Neapolitan revolution of 1821, which was hotly debated in Parliament, and conveying no idea of how unprecedented a step was his recall by the Whigs from the Governor-Generalship of India. It is, of course, the editors' misfortune, not their fault, that these volumes are full of an appalling number of divines, many of whom are not particularly interesting; but we cannot help thinking that some of the articles might have been curtailed, e.g., that on Patrick Hamilton, the Scottish martyr. In dealing with "the ever-memorable" John Hales, Mr. Gordon is hardly definite upon his views, which were distinctly adverse to authoritative decisions by the Church, whether in the matter of ceremonies or of articles of faith. Mr. Jenkin Jones's article on Howel Harris is not sufficiently emphatic upon the influence exercised over that "bellying Welshman" by Whitefield. Canon Overton might, perhaps, have given the first lines of one or two of Bishop Heber's familiar hymns besides "From Greenland's icy mountains"; for instance, "Lo, He comes, in clouds descending," and "Brightest and best of the sons of the morning." Among the authorities upon that eccentric preacher the Rev. Rowland Hill Mr. E. W. Browne's useful little biography is to seek, and the date of the publication of Hill's 'Village Dialogues' is not 1810, but 1801, or even earlier. Some fragments, we are told, of Robert Hall's conversation have been preserved; but as there is no indication where they are to be found, the statement hardly tends to an increase of knowledge. One smiles on reading that Byron's friend Harness wrote "tenable sermons," whatever they may be; and the careful enumeration of the various issues of his editions of Shakspeare appears a trifle superfluous. Of more recently deceased divines, the article on Renn Dickson Hampden is absurdly eulogistic, and a reference should have been made to the 'Melbourne Papers,' which contain some important correspondence about his appointment to the Regius Professorship of Divinity at Oxford. Again, under Bishop Hannington the 'Last Journals' should have been given as well as the memoir by Mr. Dawson. Of Richard Winter Hamilton Mr. Barnett Smith writes that "he was speedily placed in the second class of humane letters"—a comical phrase. That Hawker, the Cornish poet, had twenty-two acres of glebe seems rather a useless piece of information, whereas some of the facts about his curious *ménage* might have been of interest. It

included, if local tradition does not err, a tame pig.

Among men skilled in the law Sir Matthew Hale seems especially fortunate in his biographer, Mr. Rigg, whose account of his numerous treatises is full without being confused. The same writer treats of Sir Robert Heath, whom he asserts to have obtained the opinion of the judges in the case of the five members "that privilege of Parliament did not protect a member from prosecution after the close of the session for offences committed in it." Was not the argument rather whether a person committed by the command of the king or Privy Council was bailable or not? In his article on the first Lord Northampton (Robert Henley) Mr. Barker dwells on his share in the dismissal of the first Rockingham ministry, but is silent about his overthrow of the Greville administration, which he effected by enlightening the king as to the omission of the queen dowager's name from the Regency Bill. Of the members of another learned profession, that of medicine, Dr. Norman Moore contributes a valuable article on William Harvey, the discoverer of the circulation of the blood, his summary of the argument of the 'Exercitatio' being admirably lucid. Dr. Payne treats with commendable brevity Johnson's "ultimus Romanorum" the elder Heberden. Little fault is to be found with Mr. Bettany's article on Marshall Hall, except that hardly enough stress is laid upon the importance of his method for restoring persons apparently drowned. From medicine one naturally passes to philosophy and science, and in the former domain of knowledge the writings of Hartley and Sir William Hamilton are criticized by Mr. Leslie Stephen with due regard for such of his readers as are ill versed in metaphysical terms. As Mr. Anderson's article on Sir William Rowan Hamilton has been exhaustively discussed in recent numbers of the *Athenæum*, it is unnecessary to say more of it here than that the facts are put together in a workmanlike manner. Among men of science the most important articles are on those great discoverers and fine characters the Herschels. Here Miss Clerke is thoroughly at home, and her article on Sir John Herschel, which is based in part upon family papers, is by far the most adequate account of the astronomer that has yet appeared. His books, Miss Clerke is of opinion, "take high rank among the elevating influences of this century." Well, perhaps they do indirectly, but the assertion is somewhat sweeping. Equally sound, though of course less noteworthy, is Miss Clerke's monograph on the astronomer Halley, while, by his high estimate of the botanical researches of Stephen Hales, Mr. Francis Darwin helps to destroy the erroneous notion that true physiological methods date from the present century only. Hargreaves was a mechanician rather than a man of science, but we cannot pass over without a word of commendation Mr. Espinasse's careful summary of the points at issue between the inventor of the spinning-jenny and his rivals. Sir Rowland Hill is another person whom it is somewhat difficult to classify, but little exception can be taken to Dr. Birkbeck Hill's article, though he might perhaps have mentioned that Sir Rowland's calculations were

in error on one point, viz., that the penny postage would pay its way from the first.

Of musicians great and small there are not many in these volumes, and it is curious that so little should be known about Hilton, the composer of some charming madrigals. Handel's world-wide name has evoked the energies of two writers, Messrs. Maitland and Squire, and their united efforts is a most satisfactory piece of work. But among his portraits should not that at the Foundling Hospital have been mentioned? It is an undoubted Kneller, and is of additional interest because the master is invested with a pronounced squint. Mr. Cust's notices of artists leave little to be desired, and B. R. Haydon has been entrusted to Mr. Cosmo Monkhouse, who might, perhaps, have recognized the literary value of the painter's journal. If Haydon could not read his own character aright, he was a remarkably shrewd judge of other people's, whether they were dreamers like Keats and Hazlitt, or men of action like the Duke of Wellington. Mr. Knight's articles on Joe Haines and Henderson, the Bath Roscius, are full of entertainment; but in dealing with Thomas Harris, the manager of Covent Garden Theatre, he has contrived to omit the most interesting fact about him, the assistance, namely, which he gave to Sheridan in the production of 'The Rivals.' By the way, is not Mr. Lee too severe when he calls the killing of Gabriel Spencer by Ben Jonson a murder (art. Henslowe)? The blow was struck in fair duel.

And now for men of letters. Mr. Lee's account of the merits and demerits of Hardyng's 'Chronicle' is most scholarly, and Mr. Æneas Mackay proves that Blind Harry's poem 'The Wallace' is something more substantial than a pure fable. Of the Elizabethans, Heywood has been allotted to the capable hands of Prof. Ward, who praises according to its deserts that fine play 'A Woman killed with Kindness.' Mr. Bullen's criticism of Herrick will seem a trifle cold to the poet's out-and-out admirers, but the article is none the worse on that account. In his notice of James Harrington, Mr. Stephen duly insists upon the indebtedness of the 'Oceana' to Machiavelli. Under Gabriel Harvey we can discover no mention of the 'Sonnet' of exultation on the death of Marlowe, printed at the end of the 'New Letter of Notable Contents'; but perhaps the effusion will be more fittingly discussed under the dramatist. Mr. Rigg's careful list of the chief editions of Anthony Hamilton's 'Mémoires du Comte de Grammont' will be useful to book collectors; Mr. Stephen's article on Aaron Hill, and Mr. Courtney's on Swift's friend William Harrison, are thoroughly satisfactory. The account of Nathaniel Halhed's literary partnership with Sheridan is meagre, and as there was no engagement it is difficult to see why he is said to have been jilted by Miss Linley. Jonas Hanway was a voluminous writer, but surely the reader might have been spared the titles of some of his seventy-four works. On the other hand, if any one wishing to know about the Hamiltonian system of education makes search under Hamilton (James), he may possibly complain that the information conveyed is somewhat vague. The dates of Benjamin Heath's head-mastership at Eton

should have been given (see Heath, Benjamin, critic and book collector). Of the literary giants of the present century Hazlitt and Hallam both fall to the lot of Mr. Stephen, and excellent the articles are. On the former notice the only criticism that we have to offer is that no clue is given to the identity of the damsel upon whose memory Hazlitt in his later days wasted much theatrical remorse; the estimate of Hallam's conversation will have to be revised by the aid of the 'Life of Lord Houghton,' where the historian is described as a most disputatious person. There is some confusion in the statements about Sir Arthur Helps's 'Friends in Council,' "3rd series, 1853," being apparently a mistake for third edition of the first series, 1853. Of recently deceased writers, Halliwell-Phillips and Samuel Carter Hall are treated at abnormal length, and how about the truth of the tradition that the latter was the prototype of the immortal Pecksniff? By the way, Higgins, "the Sham Squire," is a still more obvious original of Barry Lyndon, though Mr. Gilbert is silent as to Thackeray's indebtedness. In the article on Philip Harwood, the late editor of the *Saturday Review*, the remark that "he cherished some warm political antipathies, to which he gave a freer expression in private than he thought becoming or expedient in his journal," seems somewhat unnecessary. Most editors are not equally outspoken in public and in private. A good deal more to the point is Mr. Tedder's surmise that the statesmen of the time did not take Abraham Hayward's political pretensions quite seriously. That was very much the case. In the notice of Sir Thomas Duffus Hardy the index to his printed reports by Messrs. Tabrum and Lowson should have been mentioned among the authorities, if not in the body of the article.

A Colonial Tramp. By Hume Nisbet. 2 vols. (Ward & Downey.)

MR. HUME NISBET, a well-known artist, went on the "tramp" in pursuit of his professional calling. His sketches, which are numerous throughout these volumes, prove him to be more successful with his pencil than with his pen. For the former he found ample occupation even in the well-trodden scenes of New South Wales and Victoria; while his pen had only a few matters to chronicle which the public was not well acquainted with before. Indeed, in the pages descriptive of the older colonies he has attempted little beyond sketches by the way and anecdotes, some of which are amusing, while others are, to be candid, "sorry stuff." When he comes to deal with the comparatively newer scenes of North Queensland, Torres Straits, and New Guinea, the reader will find more to interest him. Our author's style is lively, and thrilling adventures as well as humorous anecdotes are to be met with. Mixed up with these are some facts from which the future of the island may be anticipated. From some of Mr. Nisbet's conclusions we are obliged to differ; it is difficult to imagine what opening for commerce can exist with a nation of savages which produces no export except copra and bêche de mer. If gold is discovered, as seems to be probable, the

result might be different, always supposing that it could be worked by native labour, for European labour is unsuited to the tropical climate both of North Australia and New Guinea. For this reason especially Mr. Nisbet mistrusts the prospects of the German settlement:—

"Dr. Knappe, who is the German consul of Samoa, kindly gave me much information regarding the doings of his countrymen there. He had explored the Augusta River, and found splendid land on both sides of it, the river itself being safe for traffic for over four hundred miles. Down this they can transmit their timber and produce, and they have begun in earnest to people the country. He did not say how they got on with the natives, but as they have taken possession of the land, I do not suppose that they will trouble greatly about negotiating with the original owners, except by means of their gunpowder. Now my own estimate of the Papuans leads me to conclude that they will not submit to force. Each native has his own private property; there is not a fruit-tree standing which has not an owner, nor an inch of land which can be taken without resentment; therefore I believe that the natives on the German land will be exterminated. Dr. Knappe informed me that he and his party had excellent health while there; that there was less fever and of a milder form than on the British side; yet for all that I do not think that any European can work and live in New Guinea, whether on the German or English lands, any more than a European can work and live in Java or Ceylon."

Mr. Nisbet's praise of the missionaries and of their native assistants is striking:—

"Personally I travelled over the coast, and without exception was, in every village where the missionaries' names were known, treated with respect and friendship. I found that they all, whether redeemed from their evil customs or still in a savage state, liked the missionaries at Motu-Motu or Gilé-Gilé. If I had space I could fill many pages describing instances of the noble devotion and self-sacrifice displayed by the coloured teachers whom I met at the different stations, great simple hearts who live a life of purity and tenderness, reflecting every hour of the day the noble example of their white leaders. I think on the whole I felt closer to God in the company of these South Sea Island exiles, with their little Papuan huts, watching them go about their daily duties in the midst of those savage sons of nature, than I have felt before or since; their faith was faith unvarnished and utter, their patience sublime to heroism."

They found an uncongenial soil to cultivate; the debasement of the nation was appalling, and there seems little proof of actual success beyond a great elevation of the habits of the people, which is surely success enough. Mr. Hume Nisbet seems to feel this; he says:—

"The result has been wonderful considering the time..... 'They torture you before they eat you out there. I tell you what, I once came upon them just beginning to roast a young maid, after they had stuffed her chock-a-block with hard bananas.' 'Why did they do this?' 'Well, you see they have their own ideas of cooking in these parts. They like to eat their bananas done that way, and when they catch the grub they force it to eat as much as they can stuff down of the fruit; then they put it before a slow fire, alive, and when they think the bananas are ready cut them out and eat them. The flesh they don't care much about.' 'Horrible! But did you save the girl?' 'Of course I did. I let them have the contents of my Winchester right off, and when the rest bolted got her away. She wasn't much the worse, except for the fright

and the gorging, and as soon as we were safe became quite lively.'"

After such experience, why our author should prefer cannibals to their victims it is hard to imagine; probably he is an enthusiastic Darwinian, and believes in the survival of the fittest.

PHILOLOGICAL BOOKS.

Chaucer: the Prologue to the Canterbury Tales. Edited by Walter W. Skeat. (Oxford, Clarendon Press.)—This little volume is a remarkable example of skilful condensation. The introduction, of sixteen small pages, contains a biographical notice of Chaucer, a chronological list of his writings, an excellent outline of Chaucerian grammar, and a sketch of the pronunciation. The text is based on the Ellesmere MS., the spelling being in a few instances normalized; the principal variant readings of the other MSS. are given in foot-notes. The open sounds of *e* and *o*, when long, are indicated by the tailed forms of the letters; silent vowels are marked by a dot under the letter; and the stress, when abnormal or likely to be mistaken by the reader, is shown by the acute accent. The lines which have a monosyllabic first foot are pointed out by a prefixed asterisk. The notes at the end are necessarily brief; but every difficulty, whether in words, constructions, or allusions, is fully elucidated, and all the words glossed in the notes are collected in an index, with the pronunciations carefully noted in phonetic spelling.

THE two latest issues of the English Dialect Society are *English Dialects: their Homes and Sounds*, by the late A. J. Ellis, and *A Glossary of Dialect and Archaic Words used in the County of Gloucester*, collected and compiled by J. Drummond Robertson, and edited by Lord Moreton. The former is an abridgment of Mr. Ellis's volume on 'The Existing Phonology of English Dialects,' which has already been reviewed at length in the *Athenæum*. It contains the most important portions of the larger work, the pronunciation of the dialect words being given in "Glossic" instead of the more complicated and more accurate "Palæotype." Philologists who wish to use dialectal phonology as an instrument in etymological investigation will, of course, prefer the more complete work; but its phonetic notation is difficult to master, and there will be many who will be glad to have its main results presented in a more intelligible form. The glossary of the Gloucestershire dialect contains an extensive collection of words, and, although the editing is rather unskilful, the book has the merit of indicating the particular localities to which the words belong. When words are taken from previous glossaries the authority is given. The appendix includes a very interesting account of the dialect in the beginning of the seventeenth century, extracted from the MSS. of John Smyth, the author of the well-known 'Description of the Hundred of Berkeley.'

An Eighth Century Latin-Anglo-Saxon Glossary preserved in the Library of Corpus Christi College, Cambridge (MS. No. 144). Edited by J. H. Hessels. (Cambridge, University Press.)—The 'Corpus Glossary,' or rather the portion of it that contains Anglo-Saxon glosses, has already been edited three times: first by the late Thomas Wright, in his 'Volume of Vocabularies'; afterwards by Prof. Wülker (from a transcript by Prof. Zupitza), in the second edition of Wright's book; and lastly by Mr. Henry Sweet, in his 'Oldest English Texts.' None of these editions can be regarded as wholly satisfactory, even so far as the Anglo-Saxon part is concerned; and as they did not include the purely Latin glosses, they give a very imperfect representation of a document which is of considerable value to students of mediæval Latin as well as to students of English. Mr. Hessels's

edition, which comprises the entire contents of the MS., is in all respects admirable. As to its textual accuracy, the reputation of the editor is of itself a sufficient ground for confidence; and Mr. Hessels has had the advantage of material assistance from Prof. Zupitza (whose transcript of the MS., by the way, was very inaccurately printed in Wülker's edition), and from Profs. Mayor and Skeat. We may add that in most cases where his readings differ from those of his predecessors they are strongly supported by internal probability. The indices of Latin and Anglo-Saxon words appear, so far as we have been able to test them, absolutely exhaustive and accurate. The conditions imposed by the Syndics of the University Press did not permit anything in the way of commentary; but to a certain extent Mr. Hessels has been able to evade this restriction (greatly to the profit of the student) by giving in his introduction an elaborate analysis of the peculiarities of spelling and the various forms of scribal error that occur in the MS. In this way some hundreds of more or less obscure glosses are rendered intelligible. The Anglo-Saxon words are distinguished by a prefixed asterisk. It has often been a matter of extreme difficulty to determine whether a particular gloss was Anglo-Saxon or Latin, as the MS. itself affords no guidance, and in many cases neither the lemma nor the gloss can be interpreted without assuming corruption of the text. In several instances the previous editors have gone wrong in this respect—sometimes, it must be owned, very excusably. Mr. Sweet, for example, reads "navum, gerinen," taking the latter word for Anglo-Saxon. In fact, as Mr. Hessels shows, the reading of the MS. is *germen*, which is St. Jerome's interpretation of the Hebrew name Nahum. Sometimes Mr. Hessels himself has fallen into similar errors, which he has corrected in the *errata*. In the glosses "tragoedia, bebbi cantio," and "malas, gebisias," the words here italicized are starred as Anglo-Saxon; but they prove to be corruptions of *belli* and *geusias* (Low Latin for "cheeks"). Mistakes of this kind cannot be altogether avoided by any amount of scholarship and industry. Neither the vocabulary of mediæval Latin nor that of Anglo-Saxon is exhaustively known, nearly every independent glossary containing a considerable number of *hapax legomena*. The corruptions of the text also, in this as in other MSS. of the kind, are in many cases so extravagant that conjectural restoration would be hopeless; and although the evidence of parallel glosses in other collections often points out the true reading, it is obviously impossible for any one man to be thoroughly familiar with the whole mass of mediæval glossaries existing in a printed form, not to speak of those still remaining unpublished. It is quite possible that there may be some instances, besides those noted in the preface, in which Mr. Hessels has taken a Latin for an Anglo-Saxon gloss, or *vice versa*; but even if he should prove to have been wrong in every doubtful case the number of such errors would be inconsiderable. Mr. Hessels prefixes an asterisk to *meadrobordan*, which is written in the same line with the gloss "Melito, meditor"; but he expresses a doubt whether the word is really Anglo-Saxon. We suspect it is a new gloss, "*Meandro, bordan*," the Latin word having the sense of an interlaced border, as in Virg., *Æn.*, v. 251. The word *ascussum*, which glosses *cripta*, is left unmarked, but in the preface Mr. Hessels states that he now regards it as a corruption of some Anglo-Saxon word, "perhaps some form of *a-scuman*." This seems impossible; very likely the obvious conjecture that it is a phonetic corruption of *absconsum* may be erroneous, but there can be little doubt that it was intended for Latin. Mr. Hessels shares the opinion of the late Mr. Bradshaw that the Corpus MS. is considerably older than the Epinal MS., and that it was written at the very beginning of the eighth century. If this opinion be correct, the glossary now for the first time

published in full is the oldest extensive collection of English words in existence; though there is reason to believe that the archetype of the Epinal and Erfurt glossaries was written still earlier. It would be a great gain both for English and for Romance philology if all the early glossaries of English origin were edited and indexed with the same care and skill that Mr. Hessels has displayed in this volume.

An Etymological Dictionary of the German Language. By Friedrich Kluge. Translated from the Fourth German Edition by John Francis Davis. (Bell & Sons.)—It is not easy to understand how there can possibly be a demand for an English translation of Kluge's 'Etymologisches Wörterbuch.' One would suppose that anybody who requires a German etymological dictionary must have sufficient knowledge of the language to use the original work. However, Dr. Davis, it seems, has judged otherwise, and if he has made a mistake that is his own affair, or haply that of his publishers. Our concern as critics is with the quality of the translation; and it is, unfortunately, clear that Dr. Davis is not adequately qualified for the very difficult task which he has undertaken. In several instances the meaning of the author is exactly reversed; and the mistakes are of such a nature as to show that the translator's knowledge of comparative philology is very superficial. Under "Heben" the translation states that *haben* and *heben* are "primitively allied." Of course, the German word used is *unverwandt*, "unconnected," which Dr. Davis must have misread as *unverwandt*. Even supposing that there was a misprint in the copy he had before him (there is none in ours), his failure to detect the error is inexcusable. In the article "Hermelin" Kluge says that the O.H.G. *harmo* is unquestionably native Teutonic, on account of the phonetic correspondence with Lith. *szermis*. For "on account of" (*wegen*) Dr. Davis substitutes "in spite of." Under "Arzenei" the author mentions that O.H.G. *arzinôn* was formed, on the analogy of *lêkinôn*, as a correlative verb to *arzât*, "physician." This statement, being expressed in the shorthand fashion usual with German philologists, has been misunderstood by the translator, who renders "zu *arzât* gebildet" by "formed into *arzât*." Under "Zeit" the translation says that the senses of the words *Zeite* and *Ziel* "point to 'the limitless in time or space'." What Kluge says is just the opposite: "Welche auch auf 'beschränkt sein in Raum oder Zeit' weisen." Another reversal of the author's meaning occurs in the article "Schwefel": "If the O. Teut. *swebloz*, 'sulphur,' is a primitive loan word, it may perhaps be connected with the old Aryan root *sweep*, 'to sleep.'" This is simply nonsense: Dr. Davis's "if" should be *unless*. The hypothetical Gothic **fauhs*, cited under "Fuchs," is in the translation mysteriously designated as "weak subst." On turning to the original we find that the German is "kons. St." (meaning in this instance a stem in -s); Dr. Davis, it seems, did not know that there exist other consonant stems than those of the "weak declension." The surprising statement that *einander* is "a senseless combination of the nom. *ein* with the oblique case of *ander*" is the translator's, not the author's, the original words being "eine erstarrte Zusammenrückung." Mistranslations of a more trivial kind might be pointed out by scores, not to speak of the great number of misprints. Even where the translation is not absolutely incorrect, it is often almost unintelligible, owing in many cases to the use of inadequate renderings for technical terms (e.g., "corruption" for *Umdünnung*). We hope that no one who can read German at all will be induced to buy this unsatisfactory translation instead of the original.

In an English-Tibetan vocabulary, which bears the title *Western Tibet: a Practical Dic-*

tionary of the Language and Customs of the Districts included in the Laddik Wazarat (Lahore), Capt. H. Ramsay, British Joint Commissioner, Laddik, has embodied, from many years' personal observation, though without pretension to scholarly merit, a vast mass of useful information regarding the religious and political organization of the people and their social habits. We advert especially to the articles Festival, Incarnation, Calendar, Nun, Lama; Ladák, Lhasa, Revenue, Entail, Measure, Half-caste; Betroth, Divorce, Funeral, Marry, Remarry, Forced Labour,—which will be found to contain much matter not to be met with in other books.

OUR LIBRARY TABLE.

Cricketer. By W. G. Grace. (Bristol, Arrow-smith.)—Mr. Grace has followed the fashion of the age and written an autobiography. That is practically what his readable volume amounts to, though there is as little egotism as may be in it, and the ego which comes out is very good and wholesome. The young cricketers, who if they are wise will take the writer's advice as to playing on short pitches and with bats of modest size, will turn most naturally to the memoirs of late or present players, and deeds of might on the modern field; older readers will find themselves repaid in the perusal of such bits of ancient history as may be found; for instance, the introduction of round-hand bowling in 1827, the successive alterations of the wicket, and the development of medium pace in 1875. The only drawbacks to a most interesting volume are the bad sewing, the want of an index, and a little carelessness in editing. Who are Lord Wenslock and Lord W. de Eresby?

UNDER the title of *Three Branches of the Family of Wentworth* Mr. William Loftie Rutton has just issued to subscribers his privately printed illustrated history of the Wentworths of Nettlestead, Suffolk; of Gosfield, Essex; and of Lillingstone Lovell and Burnham Abbey—a work which is far more interesting than are most family or heraldic publications. There was printed in America some years ago a work in two large volumes, compiled (chiefly by Col. Chester) for Mr. John Wentworth, of Chicago, known in American politics as "Long John"; and the same work was afterwards published in a second edition in three still thicker volumes. Although the American books contained all possible Wentworths, the present volume, which deals only with those descended from the marriage of Roger Wentworth with Margery Le Despenser, of Nettlestead, is far more interesting historically. Most of those mentioned in it have played great parts in the affairs of England. The work partly derives its interest from the continued connexion with English history of an eminent house, and partly from the author's knowledge and easy style, which make it more generally readable than other books of its class. One of the most interesting portions of the work concerns the command by Lord Wentworth, son of the Earl of Cleveland, of the six regiments of Guards during the war of 1657 in the Low Countries. It is often forgotten that the Guards and Household Cavalry fought with the Spanish under the orders of Condé against Cromwell's Ironsides, who were fought with the French under the command of Turenne in battles which—from the names of the commanders on the two sides, and from the fact that a large force of English troops was serving upon each side, and that the Cavaliers were fighting against, and the Ironsides for, the King of France—reverse all the general ideas prevailing among half-educated people on the subject of seventeenth century history. We can give high praise to Mr. Rutton's book.

Sanctions, Approvals, and Consents required by Local Authorities. Collected by William Lloyd, District Auditor. (Shaw & Sons.)—The first necessary in a work such as that which has

been undertaken by an able district auditor of the Local Government Board, Mr. Lloyd, in his 'Sanctions,' is a good index, and Mr. Lloyd's index is a good one. Mr. Lloyd deals with sanctions, approvals, and consents needed under the Local Government Act, the Municipal Corporations Act, the various Sanitary Acts, the Poor Law Acts, the Education Acts, the Public Library Acts, and some other statutes. His work has had the advantage of revision by Mr. Lloyd Roberts, the District Auditor of the Local Government Board for the metropolis, and by other auditors acting on behalf of the whole body of those functionaries. It is to be trusted.

AMONG the new editions on our table is the third of Mr. Henley's *Book of Verses*, a pretty volume that does Mr. Nutt credit. It is not often that a volume of poetry by a writer little known to the world at large gets into its third edition in less than three years, and it says much for the good taste and discrimination of the public that this has happened to Mr. Henley. Mr. Nutt has followed the good example of Messrs. Macmillan and inserted a bibliographical note.—Messrs. Allen send us a second edition of Sir G. Birdwood's most interesting *Report on the Old Records of the India Office*, to which he has added a supplementary note, written with much vigour and point, and also some valuable appendices.—A selection from *Our Village* has been added to the "Camelot Series" of Mr. Scott. Mr. Rhys should have mentioned that the story of the Laureate's 'Dora' is borrowed from Miss Mitford.—We have to thank Messrs. A. & C. Black for a sixpenny edition of *The Heart of Midlothian*.

The Ludgate Monthly, edited by Mr. May, promises to be a formidable rival to the *Strand Magazine*. It has been fortunate enough to secure a story by Mr. Kipling.

WE have received the catalogues of Mr. Baker (theology), Messrs. Dulau (botany), Mr. Evans, Mr. Irvine, Messrs. Jarvis & Son (good), Mr. G. H. May, Mr. Mudie, Messrs. Myers & Co., Messrs. Rimell & Son, Messrs. Sotheman (good), Mr. E. Spencer, Mr. W. T. Spencer (good), and Miss Trimming; and also those of Mr. Downing, Mr. Hitchman, Mr. Lowe, and Mr. Thistlewood of Birmingham, Mr. Wallis of Cambridge, Mr. Murray of Derby (the stock of a Leicester bookseller), Mr. Brown (good) and Messrs. Douglas & Foulis of Edinburgh, Mr. Commin of Exeter, Messrs. Kerr & Richardson of Glasgow, Mr. Simmons of Leamington, Mr. Miles of Leeds (fair), Messrs. Young & Son (good) and Mr. Potter of Liverpool, Messrs. Hiscoke & Son of Richmond, Surrey, Miss Millard of Teddington, and Mr. Iredale of Torquay. M. Charavay has sent a valuable catalogue of autographs. M. Schulz of Paris has sent us a good catalogue of books.

WE have on our table *Oak Bend*, by A. B. Warner (Nisbet & Co.),—*Story told to a Child*, by F. Vacher (Simpkin),—*Gettysburg, and other Poems*, by I. R. Pennypacker (Philadelphia, Porter & Coates),—*Lyrics from the Hills*, by C. A. Fox (Stock),—*The Church Catechism in Scripture Story*, Part III. (Griffith & Farran),—*The Battle of Belief*, by N. Loraine (Longmans),—*The Gospel of Jesus the Christ according to St. Mark*, edited by the Rev. J. H. Whitehead (Nisbet),—*The Letter of the Larger Hope*, by J. W. Owen (Stock),—*Memorabilia of G. B. Cheever, D.D., and his Wife E. W. Cheever* (Kegan Paul),—*Plain Teaching on Prayer for Children*, by the Rev. C. J. Ridgeway (Wells Gardner),—*Declarations and Letters on the Vatican Decrees, 1869-87*, by I. von Döllinger (Edinburgh, T. & T. Clark),—*Some Aspects of Sin*, by the late A. L. Moore (Percival),—*Sidelights on Revelation*, by the Rev. J. C. Blissard (Wells Gardner),—and *Messianic Prophecy*, by Dr. E. Riehm, translated by L. A. Muirhead (Edinburgh, T. & T. Clark). Among New Editions, *The Bible and Modern Discoveries*, by H. A.

Harper (A. P. Watt),—*Catechism on Field Training*, by Major H. Fitz-Roy Marryat (Chat-ham Gale & Polden),—*Nystrom's Pocket-Book of Mechanics and Engineering*, revised by W. D. Marks (Griffin & Co.),—*French Selections for Translation at Sight*, edited by the Rev. J. H. D. Matthews (Nutt),—and *The Two Polar Crusoes*, edited by Percy B. St. John (Dean & Son).

LIST OF NEW BOOKS.

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Davies's (J. L.) Order and Growth as involved in the Spiritual Construction of Human Society, cr. 8vo. 3/6 cl.
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'READING A POEM,' A LOST TALE BY
W. M. THACKERAY.

23, Cork Street, W., April 25, 1891.

THANKS to the remarkable memory and the kindness of a friend, who prefers not to be named, I have been able to rescue from oblivion a characteristic sketch by this great master of the art of fiction. This sketch I propose to communicate to the "Sette of Odd Volumes" at their next meeting on the 1st of May, and to issue as one of their privately printed *opuscula*.

The story of its buried existence for fifty years and of its ultimate resuscitation seems well-nigh incredible. 'Reading a Poem' began its appearance in the pages of the *Britannia* on the 1st of May, 1841, exactly half a century ago, under the title of 'Loose Sketches,' which was probably intended to apply to a series of similar tales. A copy of the *Britannia* is to be found in the British Museum, and from that copy the text is taken. The *Britannia* was a weekly paper, and has long since ceased to appear. It may well be that no other copy is now in existence. It is certain not only that this sketch has never been reprinted, but that its original appearance has never been recorded, though it was specifically stated to be by "Mr. Michael Angelo Titmarsh." Having regard to this; to the characteristic style and subject, with the familiar references to "Sir Edward" and Dickens, and the reappearance of the ever-welcome Yellowplush; and to Thackeray's rising popularity at that time, when 'The Paris Sketch-Book' and 'Comic Tales and Sketches' had both appeared in volume form, it seems inexplicable that the sketch should have been so completely lost sight of. So it is, however, and it is the belief that all lovers and students of Thackeray's work will be interested in this *trouvaille* that now induces me to make it known.

The *dramatis personæ* are described as follows:—

- LORD DAUDLEY, the Earl of Bagwig's eldest son, a worshipper of the Muses; in a dressing-gown, with his shirt collars turned down.
MR. BOGLE, the celebrated publisher; in a publisher's costume of deep black.
MR. BLUDYER, an English gentleman of the press; Editor of the *Weekly Bravo*; green coat, red velvet waistcoat, dirty blue satin cravat, dirty trousers, dirty boots.*

* This actor should smell very much of stale smoke, and need not shave for two or three days before performing the part.

MR. DISHWASH, an English gentleman of the press; Editor of the *Catalian Magazine*; very neat, in black, and a diamond pin.
MR. YELLOWPLUSH, my lord's body servant; in an elegant livery.

The sketch takes the form of a skit upon the then fashionable 'Keepsake' and 'Friendship's Offering' style of annual, and the craze for the literary productions of titled nonentities, with side hits at the tuft-hunting propensities of certain classes of professional writers.

After an interview between the dilettante "peerling" Lord Daudley and the publisher Mr. Bogle, at which arrangements are made for the purchase of a volume of poems, under the title of 'Passion-Flowers,' at the price of 1,000*l*. (!), a start is made at the first poem with the assistance of the two journalists. These gentlemen dictate every word of the "Poem," which, when complete, reads as follows (exigencies of space compel the omission of most of the dialogue):—

THE SONG OF THE FLOWER-POT.

(The "Flower-pot" was presented to the writer by the Lady Blanche Bluenose.)

My little humble flower-pot,
Upon my turret flaunting free,
Thou art more loved by me, I wot,
Than all the sweets of Araby.
Not all the sweets of Eastern bower
Are half so dearly prized by me,
As is the little gentle flower—
The mignonette that blooms in thee!

My little dewy moss-grown vase
Forth from its turret looks and sees,
Wide stretched around the park and chase,
The dappled deer beneath the trees.
Beside the river bask the kine,
The sheep go browsing o'er the sward;
And kine, and sheep, and deer are mine,
And all the park calls Daudley lord.

Safe sheltered in thy turret nook,
My gentle flower-pot, 'tis thine
Upon this peaceful scene to look,
The lordship of My ancient line!
Rich are my lands and wide they range,
And yet I do esteem them not,
And lightly would my lordships change
Against my little flower-pot.

DISHWASH. Whew!

DAUDLEY. Come, come, Bludyer, that's too much.

BLUDYER. Not a whit, as you shall see—

By wide estates I set no store,
No store on sparkling coronet;
The poet's heart can value more
This fragrant plant of mignonette.
And as he fondly thinks of her,
Who once the little treasure owned,
The lover may the gift prefer
To mines of gold and diamond.

Isn't that, now, perfectly satisfactory? You are a lover, and your mistress's gift is more precious to you than Potosi; a poet (and that you know you are), and a little flower provokes in you—

DISHWASH. Hopes, feelings, passionate aspirations, thoughts that do often lie too deep for tears. Holy memories of bygone times, pure as the innocent dew that twinkles in the cup of the flower; fragrant, mysterious, stealing on the senses as—as—

DAUDLEY. Exactly so. You are perfectly right, egad; though I never thought that I had those feelings before.

DISHWASH. Oh, it's astonishing how the merest trifle serves to arouse the vastest thoughts; and, in such a way, my hint might aid your lordship. Suppose we continue:—

My mild and winsome flower-pot!

BLUDYER (*aside*). Mild and winsome! there's affectation! but let the epithets pass, they're good enough for a lord.

DISHWASH (*continuing*).

My mild and winsome flower-pot,
As—let me see—as on thy dewy buds I gaze,
I think how different is my lot
Unto my sire's in ancient days.
Where softly droops my bonny flower,
My free and feathery mignonette,
Upon its lofty, ancient tower,
The banner of my race was set.

Where peaceful roam the kine and sheep,
Were men-at-arms with bow and bill;
Where blooms my flower upon the keep,
A warder blew his clarion shrill.

And now for the moral:—

Dark memories of blood and crime,
Away! the poet loves you not.
Ah me! the chieftains of that time,
Had never seen a flower-pot.*

* A poem very much of this sort, from which the writer confesses he has borrowed the idea and all the principal epithets, such as "free and feathery," "mild and winsome," etc., is to be found in the 'Keepsake,' nor is it by any means the worst ditty in the collection.

DAUDLEY. Bravo, bravissimo! Six stanzas, by the immortal gods! Upon my word, you were right, Bludyer, and I was in the vein. Why, this will fill a couple of pages, and we may get the 'Passion-Flowers' out in a month. Come and see me often, my lads, hay? and, egad! yes, I'll read you some more poems.

This will give a fair idea of the character of the sketch, and I think it will be generally acknowledged that the signature of "Michael Angelo Titmarsh" was not necessary to identify this as Thackeray's work.

CHAS. P. JOHNSON.

HOW THE IRISH STATE PAPERS ARE EDITED.

FROM time to time at long intervals we hear that a new volume of the 'Calendar of State Papers for Ireland' has been published. The critics look over the preface, and, deriving thence some slight information, write notices, and one hears no more of the subject till after the lapse of five or ten years a fresh one is produced, and reviewed in the same perfunctory manner. These large and costly books are brought out at the public expense, in pursuance of an enlightened public policy. Are the public getting value for their money? Are these portly volumes as honestly and carefully edited as they are imposing in appearance? I think not. Indeed, I know that they are very ill edited, and believe that such is the opinion of all who, like myself, have had occasion to study closely the contents of any one or more volumes. I do not mind an occasional error, but the errors in these volumes are not only numerous, but frequently of such a character as to suggest incompetence in the Record Office, from which they originate. Incompetence can be established even by single errors. For example, if a writer informs us that there is an Irish county named Cork, but no city or town of that name in the island, we should at once, and I think justly, regard him as unfit to preside over an Irish geographical department.

I take for examination the volume which covers the interval between 1588 A.D. and 1593, as that with which I am most familiar. I shall not attempt to enumerate the blunders—that would be an extensive undertaking—but propose only to indicate by examples their style and general character. In such works, which must be for most men works of reference only, the index ought to be as perfect as care and knowledge can make it. The index is of the very utmost importance, and should be entrusted to the most competent person procurable. Now in the index to the volume under consideration I find a method adopted—the result of ignorance or carelessness, or both—which vitiates a large proportion of the same, and fatally misleads the inquirer. *Mac* means a son, while it is, of course, also a patronymic, and indicates a family. So Turlough Mac Mahon may either mean Turlough, son of Mahon, or Turlough, a member of the Mac Mahon gens. Now in Elizabethan Ireland almost every chieftain or gentleman was differentiated from other leading men of his house by the addition of his father's name. Consequently a chieftain who was really Turlough O'Brien might figure extensively in the State Papers as Turlough Mac Mahon, i.e., Turlough, son of Mahon, and so run a risk of being regarded by the unwary student as a member of the powerful house of Mac Mahon, lords of Monaghan. Ignorant of this important fact, or knowing it and shirking the trouble which its practical recognition would involve, the index-makers incorporate every son of a Mahon whom they can find into the house of Mac Mahon. Every son of a Hugh becomes with them a M'Hugh; every son of a Teigue becomes a Mac Teigue; every son of a Donnell is indexed as a M'Donnell, and closed within the fold of the great Highland and Antrim family of that ilk. All the Macs in the island are indexed, sometimes correctly and according to their surname, but also very generally according to their

father's Christian name. So a student tracing the fortunes of the Mac Donnells, and pursuing some promising individual of the name, presently discovers that he is not a Mac Donnell at all, but an O'Toole or something else, and has only been put forward in the index as a Mac Donnell because his father's name happened to be Donnell. For example, amongst the famous contemporary Mac Donnells, Sorley Boy, Angus, and so forth, indexed as a member of that tribe we find a certain Hugh Duff M'Donnell figuring in the wars of Wicklow. Following Hugh Duff from passage to passage, he is at last (December 13th, 1589) run to earth, and found to be only an O'Toole. Then, observe, every Mac in the volume is treated in this fashion, to the student's endless confusion. But we are not yet done with Hugh Duff. Though run to earth as an O'Toole, the index-maker revives him for several subsequent entries, and we now find him reappear as an O'Donnell at the other side of Ireland. In fact, there was another Hugh Duff, a man of mark in Tyrconnell, and the oblivious index-maker rolls the two together, viz., Hugh Duff O'Donnell and Hugh Duff O'Toole, and out of the composite individual makes a Hugh Duff Mac Donnell. Finally he informs the student that this Hugh Duff Mac Donnell was son of Sir Hugh O'Donnell (Lord of Tyrconnell), whereas, on examination, the text is found to state simply and clearly enough that he was the uncle of Sir Hugh. The singular treatment of Hugh Duff supplies a very complete example of several of the faults which vitiate these State Papers—vitiates them to such an extent that the work must one day be done all over again. Criticism, even superficial criticism, is not apprehended. The index-maker, though he enters Hugh Duff boldly as a Mac Donnell, does not hesitate at the same time to describe him as the son of Sir Hugh O'Donnell. But that would make him an O'Donnell; therefore he should have been indexed with the O'Donnells, and not with the Mac Donnells. It is quite evident to me that none of the persons concerned with the publication of these State Papers looked forward to being criticized. A very little intelligent inquiry would have revealed the fact that Hugh Duff of Arklow was an O'Toole, and should be indexed with the O'Tooles; that Hugh Duff of Tyrconnell was an O'Donnell, and should be indexed as an O'Donnell; and that there was no Mac Donnell in the case at all. Hugh Duff, I may add, is in the index called son of Sir Hugh O'Donnell, because in the same passage in which Hugh Duff is mentioned Sir Hugh's son is also referred to, and the index-maker read carelessly. Then I find this same individual (shall we never have done with him?) indexed again as a M'Y. It is the old story once more. Hugh Duff, the Tyrconnell man, was son of another Hugh. He was Hugh Duff mac Hugh Duff O'Donnell, and gets himself indexed as M'Y, which is only another form of M'Hugh.* The reader will perceive that the gross and numerous blunders involved in the treatment of Hugh Duff must argue culpable negligence, apathy, and ignorance of the contents of the volume. All through the text where Mac only means son it should be written with a small m, and with a large where it is a patronymic. The labour of the editor would then be severe indeed, but useful. I submit that such index-making, however delightful and pleasant to the compiler, is not illuminative, but the reverse, to that class of persons for whose benefit the State prints these large and expensively edited volumes.

The Macs, I say, fare badly, but I find the O's faring badly too. By the side of the O'Conors, O'Briens, &c., I find a gentleman bearing the unusual name of O'Curraín. Reverting to the text, I find him figuring in the full-blown form of Richard Burke Mac Dowle O'Curraín, and recognize in that long name the most famous

chieftain of the day, and the prime contemporary representative of the Irish difficulty, viz., Richard Burke, of Mayo, son of Richard "the Devil's Hook," whose wars and uproars fill all this period, the 'Four Masters,' too, ringing with his fame. "Dowl an Corraín," i.e., the Devil with the Hook—Devil's Hook as the State Papers nearly always call him—figures here in text and index as a gentleman wearing the respectable Milesian name of O'Curraín. The editor of the text is at fault here, as well as the index-maker, and I will add that if he knew nothing of the Devil's Hook he could not edit rightly this portion of the State Papers. Not to know the Devil's Hook and the Devil's Hook's son was not to know contemporary Irish history. Before leaving the letter O let me call attention to the interesting family of the Oges, whom I meet here for the first time. Like the O'Curraíns, they owe their origin to incompetence in high places. In Irish nomenclature Con More means Con senior. If Con has a son of the same name, the youth is Con Oge, i.e., Con junior. So the index-maker supplies himself with a little family of Oges. They ought to be far more numerous. They might be found by the score. On the same page with Mr. O'Curraín there are two of them, Richard Oge and Walter Oge, not indexed at all. As might be expected, the Mores are indexed too—half a dozen of them.

But perhaps the editing is more careful when eminent officials come to be dealt with. This is not so. For example, I find Sir Nicholas Bagenal referred to as Marshal of Ireland, and in that capacity credited with five entries, all of which are in fact concerned with Sir Henry Bagenal, his successor, the famous marshal who was beaten by Hugh, Earl of Tyrone, at the battle of the Blackwater. At p. 415 Sir Nicholas is spoken of as the late marshal; the entries referred to, subsequent to that, all relate to Sir Henry. A goodly proportion of Sir Henry's history is credited to Sir Nicholas. The editors go out of their way to show non-acquaintance with the facts. In the preface (p. xii) we are told that Hugh, Earl of Tyrone, hanged his cousin Hugh, son of Shane, "with his own hands." But the earl himself, p. 320, when giving Burleigh a circumstantial account of the hanging, mentions the names of the two men who hanged him and the names of the witnesses. The writer of the preface did not make himself acquainted with the affair, and yet he must needs write about it, and write wrong.

As my space runs short I will add that while there is much to lead the student astray, there is nothing in the shape of editorial comment which would help him. I cannot help thinking what varied and essential information the late Mr. Hennessy, of the Record Office in Dublin, could have supplied—topographical, genealogical, and otherwise—had he been asked to preside over the publication of these State Papers. I submit that the Record Office authorities responsible for this publication were not familiar with, or even generally acquainted with, the contents. I also submit that State Papers cannot be properly edited by such persons. To mention nothing else, how can they gauge the relative importance of the documents? Some documents are given *in extenso*; generally they are cut down to a few lines; but men must have knowledge in order to decide what shall be compressed and what printed in full. I submit that there has been, in fact, no editorial supervision, and that these costly publications are the work of quite incompetent persons, over whose singular labours no one in particular seems to have presided. Finally, I propose that the Irish State Papers should be brought out by the Irish Record Office, where at least men know that *mac* is Gaelic for son, and that *oge* stands for junior, and where the subject-matter excites interest and curiosity, without which it is vain to expect

knowledge. I have no connexion, direct or indirect, with the Record Office in Dublin.

STANDISH O'GRADY.

THE LEADING FAMILIES OF NEW YORK.

MR. LIVINGSTON writes to us in reply to Mr. Roosevelt:—

"I trust you will kindly allow me to point out to this gentleman that he has entirely overlooked the important evidence afforded by the use of the family arms on the seal of the Rev. Alexander Livingston, attached to the deed of March 15th, 1560/1, and this seal, it must be borne in mind, was used in the presence of, and with the sanction of his chief, Lord Livingston. Though these arms do not show the exact relationship existing between this nobleman and the Rector of Monynbroch, they are sufficient proof that the latter must have been of 'gentle blood' and a scion of the house of Callendar, for the right to use coat armour in those days was more strictly guarded than in our more democratic times. I have fully admitted that the *exact connexion* is still 'not proven,' but all the evidence so far collected clearly indicates that the Rev. John Livingston's statement as to his descent is highly probable, and according to the rules of heraldry, the inheritance of arms of descent or paternal arms in the third generation constitutes a gentleman in right of blood, in the fourth a gentleman of ancestry. So that judged by this standard alone the first member of this family to settle in New York was a 'gentleman of ancestry.' More than this I have never claimed in my 'unscientific' researches into my family history.

"I quite agree, however, with this gentleman that the American Livingstons have good reason to be proud of their undoubted Covenantant descent, though it is hardly correct to call 'worthy famous Mr. John Livingston,' as he was fondly termed by his contemporaries, and 'one of the most revered names in Scottish ecclesiastical history,' who was banished from Scotland by an order of the Privy Council, dated 11 December, 1662, a mere 'refugee Presbyterian clergyman'! It would take up far too much of your valuable space to give a detailed account of all the information I have been able to collect bearing upon the Scottish ancestry of the New York Livingstons, but I am perfectly willing to send Mr. Roosevelt a copy of that portion of my work if he should express any desire to receive it. Mr. Roosevelt has also overlooked the fact that the Rev. John Livingston's autobiography was written *prior* to his son's settlement in the New World; so that their claim to be descended from the Lords Livingston did not originate with the American Livingstons.

"I do not wish to follow Mr. Roosevelt into his minute arithmetical calculations as to the exact quantity of the blood of the Lords Livingston that may or may not be flowing at the present days in the veins of their American descendants. Nor do I care to waste my claret, as he kindly suggests, for the purpose of testing the contents of my water-butt, for I much prefer to drink a glass of that wine instead, undiluted with such a plebeian mixture as water, to the health of the talented author of 'Hunting Trips of a Ranchman,' this latest 'History of New York,' and other works which I have read with interest and profit."

CANON WOODARD.

THE Rev. Nathaniel Woodard, who died on the 25th ult. in his eighty-first year, though he has no claim to be reckoned among Quick's "Educational Reformers," will be remembered as the originator and organizer of a new class of schools which are one of the most marked educational features of this generation. It was in 1848 that Mr. Woodard, then an obscure curate at Shoreham, who had graduated at Magdalen Hall, Oxford, with an ordinary degree, wrote a pamphlet entitled 'A Plea for the Middle Classes,' which had the good fortune at once to attract the attention of Mr. Gladstone and other leading politicians. Mr. Woodard was the first to proclaim, what has now become a platitude of the platform, that while the education of the poor was amply provided for by the State, and that of the rich was in their own hands, the middle classes had been left out in the cold, and had, moreover, been robbed of the religious foundations bequeathed for their special benefit. He urged that it was the bounden duty of the Church to step into the breach and to take the lead in providing intermediate education, as it had already led the

* A glance at the O'Donnell pedigree would have at once revealed this Hugh Duff's position.

way to a national system of elementary education. In short, Mr. Woodard could fairly claim to have anticipated the watchword for which Mr. Matthew Arnold may be said to have taken out a patent—"Organize your secondary education"—with this important proviso and limitation, that his organization was on strictly classical lines.

But if we wish to see the scheme as it developed itself in his fertile brain we must turn not to the pamphlet, but to a letter addressed to Lord Salisbury in 1869. All England was to be mapped out into five divisions, and in each division there was to be a large educational centre. Each of these centres was to be sufficiently endowed to support a provost and twelve senior fellows or canons to carry on the work of education. With them were to be associated twelve non-resident seniors, elected from among the gentlemen of the district, and on the board of twenty-five thus formed devolved the guardianship of the Church education for the district. At each centre were to be founded boarding schools of three grades—one for the rich, one for the middle class, and one for the poorer tradesmen. The funds of all these schools were to be in common, and the profits accruing, after providing for a sinking fund, were to be shared among the fellows and probationary fellows—that is, the masters of the schools, who should, if possible, all be clerics. The estimated capital required for launching the scheme was a million and a half. It is needless to add that this vast project never was, and never could be, realized; yet, writing in 1869, Mr. Woodard boasted that a quarter of a million had already been sunk.

The flaw in Mr. Woodard's scheme, which prevented it from ever becoming more than a magnificent fragment, was that he put the Church of England first and education second. In his letter to Lord Salisbury he speaks with horror of royal grammar schools being managed by "illiterate tradesmen and, what is worse, Dissenters." He held that "the mass of the people prefer having their children educated by clergymen; they very properly think that it is more respectable, and it is a passport in society." Hence the Woodard schools were, in fact, seminaries, or if, as Lancing College did, they entered the ranks of public schools, it was in contravention of the founder's statutes. Yet, in spite of his ecclesiastical bias, Canon Woodard was a true friend to education, and others have reaped where he sowed. He was the first to convince the public that the provision of schools could not be left to isolated individual efforts, and the societies of SS. Mary and Nicholas and of SS. Mary and John, which he founded, gave the hint for that educational co-operation which has produced not only the closely affiliated County Schools of Canon Brereton, but also the girls' public day schools.

Literary Gossip.

SIR BERNARD BURKE is, it is said, bringing out a work in two volumes called 'Colonial Gentry.'

THE letters which Lord Randolph Churchill will send home from South Africa to the *Daily Graphic* will afterwards be published in book form by Messrs. Sampson Low & Co.

WE are glad to observe that provision has been made in the vote for the Office of Works this year for a much-needed extension of the premises of the Public Record Office. The total cost of the new buildings is estimated to exceed 60,000*l*.

THANKS to the liberality of the Treasury, the Public Record Office has been enabled to purchase a valuable collection, in twelve large volumes, of indexes to the more im-

portant entries on the Coram Rege and De Banco rolls, made by the late General Plantagenet Harrison during his long-extended searches among the national muniments. The acquisition is greatly appreciated by the historical students, genealogists, and others who frequent the Record Office. We are informed that other collections from the records of a more miscellaneous kind, filling many volumes and well indexed, were also formed by the same indefatigable archivist; these we trust will not be allowed to pass into private hands.

THE seventh volume of the new and improved edition of 'Chambers's Encyclopædia,' which is to be out in June, will contain articles on Marlowe and Marston by Mr. Bullen, on Molière by Mr. Saintsbury, on Mysteries by Mr. Baring-Gould, on Cardinal Newman by Mr. Hutton, on the great Montrose by Mr. Groome, and on Father Parsons by Mr. Law. Mr. Blackmore discourses not only about orchards, but about peaches and pears; Mr. Stanley Lane-Poole writes about Mecca and Medina, Mr. Groome on Norwich and Norfolk, Mr. Ormsby on Novels, Dr. Head on Numismatics, Dr. John Murray on the Pacific, and Canon Taylor on Names; Prof. Nicholson treats of the National Debt, while Palestine engages two contributors, Mr. Besant and Prof. Hull. Sir E. Grey, M.P., furnishes an article on Mr. John Morley.

AN important question on the construction of the proviso to section 6 of the International Copyright Act, 1886, has just been decided in the Queen's Bench Division. The proviso is to the effect that where any person has, before the publication of an order giving copyright to foreign authors and others under the Act, produced any work in the United Kingdom, any rights or interests arising from such production are not to be prejudiced. The decision is that this applies not only in cases where the English producer has acquired an exclusive right in his production, as by translation, adaptation, or otherwise, but also where he has merely reprinted or produced the foreign work as it stood. In the case referred to a bandmaster, before the date of the order made under the Act, had purchased a copy of a polka by a foreign composer and played it in public with his band, and the question was whether he had a right to continue to play it after copyright had been acquired here under such order. It was held, confirming the decision of the Brighton County Court, that he had. If this decision stands it will reduce the value of copyrights acquired under the Act of 1886 to a very great extent, but we believe the case is to be taken to a higher court.

MR. GRANT ALLEN, who has returned to England much better for his stay in the south of France, has agreed to contribute a fortnightly *causerie*, called 'The Peripatetic Philosopher,' to *Black and White*. Mr. Grant Allen will shortly publish through Mr. Nutt a translation in verse of the 'Attis' of Catullus.

MR. A. H. BULLEN, well-known to our readers by his scholarly editions of the dramatists and song-writers of Elizabethan and Jacobean times, is starting in business as a publisher in New Bond Street, in con-

junction with Mr. H. W. Lawrence. The title of the new firm will be Lawrence & Bullen.

SOME facts about De Quincey not hitherto made known are, it is said, to be found in a volume of 'Memories' now preparing for the press by a "Retired Publisher's Assistant," who was for many years in the service of Tait, of *Tait's Edinburgh Magazine*. The Opium-Eater's life in the sanctuary of Holyrood and his modes of forwarding "copy" to Tait, to the pages of which he was a voluminous contributor, will be described. The volume will also contain information about Sir Walter Scott, the Ballantynes, and Archibald Constable, as well as sketches of the Edinburgh and London trade, and of the literary and legal hospitalities of Edinburgh between 1830 and 1850.

IT is said that a life of the late Mr. Russel, the well-known editor of the *Scotsman*, is in preparation. Mr. J. M. Barrie, it is rumoured, is the deceased journalist's biographer.

IN addition to the Yorkshire volume named by us last week, Mr. Richard Jackson, of Leeds, is publishing 'A History of the Parish of Whitkirk and the Preceptory of Temple Newsam,' under the editorship of the Rev. G. M. Platt, of Whitkirk, and Mr. J. W. Morkill, of Killingbeck. Mr. Jackson also promises an 'Illustrated Guide to York,' written by Mr. W. Wheatre and illustrated by Mr. Symington.

THE women students of Aberdare Hall who attend the classes of the University College of South Wales and Monmouthshire at Cardiff are to be afforded opportunities of acquiring systematic training in domestic matters. Last week the Cookery School in connexion with the University College was formally opened by Lady Bute. Its certificates will be accepted by the Educational Department, and already students are qualifying themselves as lecturers in cookery in readiness for the growing demand for teachers on this subject, both in board and other schools.

MR. ROBERT BURNS BEGG, of Kinross, has, the *Scotsman* says, just printed for private circulation a memoir of his grandmother, Mrs. Begg, who was the youngest sister of Robert Burns. This volume gives many particulars, which have not been previously published, of the home life of the Burns family circle. Mrs. Begg died in 1858 at the age of eighty-eight.

SOME months ago we invited the attention of librarians to a collection of four hundred Hebrew MSS. which the owner intended to dispose of. We are glad to state now that the Trustees of the Montefiore College at Ramsgate have bought the collection, which contains many unique things—for instance, the annotations on Abraham ibn Ezra's commentary on the Pentateuch by Leon Mosconi, a Macedonian. These annotations are important for the history of Macedonia in the fourteenth century, and besides Leon quotes a number of works that are now lost. Hebrew liturgiology will be enriched by some unique rituals which some of these MSS. contain, more especially from Provence. Other MSS. are indispensable for the history of the Jews in Italy from the fourteenth century to the seventeenth. The library of the Montefiore

College will possess now—adding the purchase of the Zunz Library, made by the principal, the Rev. Dr. Gaster, and some MSS. coming from Yemen, with other MSS. formerly acquired—more than five hundred Hebrew MSS., and will thus take an important place amongst the great libraries.

MR. LAIRD CLOWES has prepared a popular handbook entitled 'All about the Royal Navy,' which will be published in a few days by Messrs. Cassell. It will treat of such subjects as the duties of the navy, battle-ships and heavy guns, past and present torpedoes and explosives, sailors as they were and are, how to enter the Royal Navy, &c., and aims generally at furnishing such information as should enable laymen to take an intelligent interest in the Exhibition.

MISS HAWKER, the author of 'Mademoiselle Ixe,' is busy with a volume of short stories which will be published by Mr. Fisher Unwin.

THE famous tenth century MS. of Demosthenes (Σ) in the Bibliothèque Nationale is being reproduced in heliotype by MM. Berthaud, and M. Henri Omont is supervising the work.

LORD SPENCER presented to Dr. Bullen on Tuesday the testimonial subscribed by his friends and admirers. Among those present were Lord Charles Brudenell-Bruce, Sir George Birdwood, Mr. George Wright, and Dr. Richardson.

NEAR Nysa, in Phrygia, Messrs. von Hiller and Kern have discovered a Greek inscription containing three documents of the time of the Mithridatic war, viz., two letters from King Mithridates and one of Caius Cassius, governor of the Roman province of Asia. They will be published by Prof. Mommsen in the next number of the *Athenische Mittheilungen* of the German School at Athens. Appian always styles this Cassius Lucius; but it would seem incorrectly. All three parts of this inscription refer to a certain Chæremon of Nysa and his sons. In the letter of the Roman general, Chæremon, a friend of the Romans, appears as making a gift of corn to the Roman army, and he is warmly thanked. The two letters of Mithridates offer a reward to whoever takes Chæremon and his sons, dead or alive, since they, as friends of the Romans, are enemies to himself. Chæremon with his sons took refuge first at Rhodes, afterwards in the asylum of the Temple of Artemis at Ephesus.

AMONGST the candidates on whom the degree of Bachelor of Arts was conferred at the recent convocation of the Madras University were two lady candidates and the second Prince of Travancore. This is the first year in the annals of the Madras University in which ladies and a native prince have taken degrees.

ACCORDING to the report of some German papers the Prussian Minister of Public Worship has promised a special grant to the Berlin Academy of Sciences for the purpose of bringing out a 'Corpus Patrum Græcorum Anticænorum.'

THE new edition of 'Religious Systems of the World,' which is shortly to be published by Messrs. Sonnenschein & Co., will

contain, with other fresh matter, a lecture on 'The Religion of Nature as taught by J. J. Rousseau,' by Mrs. Macdonald, who contributed two papers, on 'Old Indian Poetry' and 'Buddhism,' to the first edition. Mrs. Macdonald has for some time past been making a careful study of Rousseau's life and writings, and proposes in due course to issue a work giving a more favourable view of him than Mr. John Morley.

THE death is announced of Mr. Henry Heginbotham, author of a 'History of Stockport, Ancient and Modern.' He occupied a prominent position in the town of which he was the historian, and had twice filled the office of Mayor. He died at his residence at Stockport on Sunday last.

DR. SUPHAN, of Weimar, the director of the Goethe-Archiv, has been commissioned to write a life of the late Empress Augusta, for which the documentary materials in the archives at Weimar and Berlin have been placed at his disposal.

MESSRS. ELLIS & ELVEY write:—

"With reference to the notice in your last issue of the manuscript of notes of Carlyle's lectures delivered in 1838, written by Mr. Anstey and now found in Bombay, it may be of interest to record that we also have a MS. copy of these notes, wanting the ninth lecture. Probably this is a transcript from Anstey's, but whether it is the same as that used by Prof. Dowden we are at present unable to say. However, it seems that Anstey's MS. has been noticed before, as the London correspondent of the *Manchester Guardian* in September, 1889, wrote a description of a MS. which he had just seen, and the note which accounted for the absence of lecture ix. was signed J. C. A. in that MS. The then owner of our transcript also wrote in *Notes and Queries*, October 12th, 1889, calling attention to the existence of his copy."

DR. LEITNER writes to us to say that the first overtures for an amalgamation between the two Oriental congresses came from the committee of the proposed Congress of 1892. If so, all the more credit to Prof. Douglas. We are glad to learn from Dr. Leitner that he responded cordially; and it is to be hoped the negotiations may speedily be brought to a successful issue. There is no question of principle involved, whatever it may suit the supporters of either congress to say. The only obstacle to union is personal jealousies and animosities, which should be dismissed by both sides.

THE tenth Congress is being organized to be held in Seville and Granada next year; but we should be glad to hear first that the English quarrel had been settled.

THE Parliamentary Papers of the most general interest this week are Intermediate Education, Ireland, Report for 1890 (3d.); Births, Deaths, and Marriages, Scotland, Report for 1890, including the Annual Report on Vaccination (5d.); Digest of Endowed Charities in the County of Surrey (3d.); Return containing Reprint of the Return of Members of Parliament for 1880, together with Index to Names of Members from 1705 to 1885 (2s. 9d.); Return showing Taxation on Land and Buildings: Part II., British Colonies (4d.); General Abstract of Marriages, Births, and Deaths in England for 1890 (1d.); and Trade Reports on Madeira (1d.) and the French Budget (2d.).

SCIENCE

ANTHROPOLOGICAL NOTES.

WE regret to learn that the number of subscribers to the *Internationales Archiv für Ethnographie* is not yet sufficient to procure for the enterprising publisher, Mr. Trap, of Leyden, the return his public spirit deserves. He shows no abatement of liberality, however, in the excellent double part with which he opens the fourth volume, and which is illustrated by ten fine plates, most of them coloured. Part of the credit of this is due, indeed, to Dr. Bässler, of Berlin, who has contributed to the cost of the production of his own article, entitled 'Ethnographic Contributions to the Knowledge of the East Indian Archipelago.' He describes at length the clothing, weapons, implements of domestic use, and musical instruments of the Sulu Islanders, of whom he gives several portraits, indicating their features and costume; and he comments upon the hollow sepulchral images erected by the Key Islanders, and the grotesque masks adorned with figures of birds in use among these peoples. On the subject of masks, Prof. H. H. Giglioli contributes a paper (in English) on two ancient Peruvian masks made with the facial portion of human skulls. Objects of this kind have hitherto only been found in New Britain. The two in question are similar to them, but are contained in the collection formed in Peru by Prof. Mazzei. The frontal bone of the larger is cut across at about a third of its vertical height, the skin has been folded over the cut edge, and the nose has been reconstructed in spongy wood covered with stucco. The lower jaw has been joined to the zygomatic arches by ligatures of tendons, and holes have been drilled by which this dead mask could be fastened on to the living face. The eye-sockets were filled with discs of dark wood, having a circular opening through which the wearer could look. The smaller (apparently female) has the same means of attachment to a living face, but no lower jaw, no skin, and no artificial nose. They were found in *huacas*, but not attached to mummies.

The principal contents of the *Archiv* double number relate to Corea. They comprise (1) a treatise by Dr. Masanao Koike, of Tokio, entitled 'Two Years in Corea,' translated from Japanese into German by Dr. Rintaro Mori, also of Tokio. It enters fully into ethnographical details, but is especially valuable for its statistical tables relating to the diseases of the natives. (2) An article by Dr. Schmeltz, the editor, on the collections from Corea in the Ethnographical Museum of Leyden, with a bibliography of literature relating to Corea. The objects illustrated include some fine specimens of textile and decorative work, a magnificent robe and helmet, sketches of natives engaged in various pursuits, coins, weapons, and personal ornaments.

M. J. Büttikofer, Keeper of the Zoological Museum of Leyden, is about to issue in two volumes, under the title 'Reisebilder aus Liberia,' a work on the results of five years' observations there in geography, natural history, and ethnography.

M. Wetter, of Paris, has acquired the valuable folk-lore library of the late M. G. Kastner, and issued an interesting catalogue of its contents.

SOCIETIES.

ROYAL.—April 23.—Sir W. Thomson, President, in the chair.—The following papers were read: 'Contributions to the Chemical Bacteriology of Sewage,' by Sir H. E. Roscoe and Mr. J. Lunt, and 'Note on the Instability of Indiarubber Tubes and Balloons when distended by Fluid Pressure,' by Mr. A. Mallock.

GEOGRAPHICAL.—April 27.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Capt. H. C. E. Cave, Capt. W. L. Stairs, Messrs. M. Doherty, W.

Gardner, H. Large, A. T. MacDermott, J. S. Morrison, and C. D. Oliver.—The paper read was 'Our Present Knowledge of the Himalayas,' by Col. H. C. B. Tanner.

ASIATIC.—April 20.—Sir F. Goldsmid, V.P., in the chair.—Comte G. d'Alviella and Mr. E. K. Corbett were elected Members.—Surgeon-Major Oldham read a paper 'On Serpent Worship in India.' He began with the inquiry "Who were the Nagas over whom, according to the Rajatarangini, Nila reigned when Kashmir was raised above the waters?" In the Puranas the Nagas are generally described as supernatural beings or actual serpents, and are assigned to subterranean regions. But in earlier writings they are mentioned as a people, and as ruling in the valley of the Indus and the neighbouring country, with Patala and other cities as their capitals. The author identifies the Nagas with the Takhas, a Rajput tribe occupying the mountainous country to the eastward of Kashmir. These people have remained under more or less independent chiefs of their own race until comparatively recent times. They have escaped conversion to Islam, and have saved their temples and their idols from Mohammedan iconoclasts, and their religion from the orthodox Mahman. Here the serpent gods are still worshipped with their ancient rites—not as dangerous reptiles nor as symbols, but as the deified rulers of a once powerful people. The serpent gods Sesha, Vasuki, Jahshaka, and others are represented in human form, but with the hoods of five, seven, or nine Nagas or cobras expanded over their heads, as shown in the illustrations to Fergusson's 'Tree and Serpent Worship.' Tradition asserts that these Naga chiefs were rulers of all the country round and of a great part of India. A yearly pilgrimage still takes place to a mountain lake, called the Kailas Kund, which is held sacred as having afforded a retreat to Vasuki when surprised by his enemy Garuda. The Takhas are a remnant of a powerful Rajput tribe who once ruled the Indus valley and nearly the whole Panjab, and who sent out colonies to the coasts of India, Ceylon, and the Indo-Chinese peninsula and islands. The author observed that the legend of the churning of the ocean by the serpent Vasuki refers to the commerce carried on by that chief or his people with distant lands. He then went on to show that the Nagas were Asuras, that the Asuras were of the same race as the Suras or Devas, and that, consequently, the Nagas were an Aryan tribe. One result which the author arrives at is that the Buddhist and Jaina religions arose among the Naga people, and that Buddha himself was probably of Naga race. Hence the close connexion between the serpent and Buddhism which has given rise to so much speculation. Surgeon-Major Oldham sums up the results of his inquiries thus: 1. That the Nagas were a sun-worshipping, Sanskrit-speaking people whose totem was the Naga or hooded serpent. 2. That they became known as Nagas from the emblem of their tribe, with which, in process of time, they became confounded. 3. That they can be traced back to the earliest period of Indian history, and formed a portion of the great Solar race. 4. That they, with other divisions of this race, at first occupied the north and west of India, but afterwards spread towards the east and south. 5. That some of these tribes, and among them the Nagas, retaining their ancient customs, and not readily admitting the ascendancy of the Brahmans, were stigmatised as Asuras. 6. That among a portion of the descendants of this people Naga worship in its primitive form still survives, and that it consists in the adoration, as Devas, or demi-gods, of the ancient chieftains of the tribe. 7. That the connexion between the serpent and the Buddhist and Jaina faiths can be thus explained. 8. That in all Asiatic countries it was the Naga or hooded serpent only which was held sacred.

SOCIETY OF ANTIQUARIES.—April 16.—Dr. J. Evans, President, in the chair.—Rev. J. Beck exhibited a lead pattern or core for bronze socketed celts, found on Semer Common, Suffolk.—The President also exhibited a mould for socketed celts, with portion of the lead of such a core still adhering.—Mr. C. A. Markham exhibited a British drinking vessel of light brown earthenware with a handle found at Brixworth, Northamptonshire.—Mr. I. H. Jeayes exhibited and read a paper descriptive of a number of select charters and other documents from the evidence room of Berkeley Castle.—Mr. C. A. Markham exhibited and read an account of the curious ancient MS. known as the 'Liber Custumarum Ville Northamptonie.'—It having been reported to the Society that the original staircase of Tullie House, Carlisle, of late seventeenth century date, was in imminent danger of destruction, the following resolution was moved by the Director, seconded by Mr. Leveson-Gower, and carried unanimously: "This Society, having their attention called to the proposed destruction of Tullie House, lately acquired

by the Corporation of Carlisle for the benefit of their city, and being of opinion that such a measure is not only unnecessary, but will cause a serious loss to art and antiquity, protest most earnestly against this proposed destruction, and trust that the Corporation will see their way to preserving the threatened objects, and so maintain their high reputation for promoting the intellectual advancement of their fellow citizens."

April 23.—Anniversary Meeting.—Dr. J. Evans, President, in the chair.—Mr. E. Green and Rev. W. Benham were appointed scrutators of the ballot.—The following were elected members of the Council and officers of the Society for the ensuing year: President, J. Evans; Treasurer, E. Freshfield; Director, H. S. Milman; Secretary, Hon. H. A. Dillon; Other Members of the Council, E. A. Bond, Canon Browne, C. D. E. Fortnum, W. K. Foster, G. E. Fox, A. W. Franks, G. L. Gomme, E. Green, Prof. T. McK. Hughes, A. C. King, Hon. R. Marsham, J. T. Micklethwaite, Earl Percy, Lieut.-General Pitt Rivers, F. G. H. Price, J. G. Waller, and the Dean of Winchester.—The President delivered his annual address, in which he drew attention to the losses the Society had sustained by death since the last anniversary, and passed in review the various matters in which the Society had been interested, with special reference to the research fund and the excavations at Silchester.

ZOOLOGICAL.—April 21.—Prof. W. H. Flower, President, in the chair.—Mr. R. E. Holding exhibited and made some remarks on some remarkable horns of rams of the domestic sheep of Highland and other breeds.—Messrs. Beddard and Murie exhibited and made remarks on a cancerous nodule taken from the stomach of an African rhinoceros (*Rhinoceros bicornis*), which died recently, after living twenty-two years in the Society's gardens.—Communications and letters were read: from Lieut.-Col. Sir O. St. John, on a case of a mungoose (*Herpestes mungo*) breeding during domestication,—by Mr. E. T. Newton, on the structure and affinities of *Trogontherium cuvieri*, his remarks being based principally on a fine skull of this extinct rodent lately obtained by Mr. A. Savin from the forest-beds of East Runtun, near Cromer,—by Mr. H. J. Elwes, the first part of a memoir on the butterflies collected by Mr. W. Doherty in the Naga Hills, Assam, the Karen Hills in Lower Burma, and in the state of Perak,—and by Mr. J. J. Lister, on the birds of the Phoenix Islands, Pacific Ocean, as collected and observed during a visit to this group made in H.M.S. Egeria in 1889.

CHEMICAL.—April 16.—Prof. A. Crum Brown, President, in the chair.—Messrs. J. C. Ayland, J. E. Marsh, G. A. Pinstone, and G. H. Robertson were formally admitted Fellows.—The following papers were read: 'Studies on the Formation of Substitution Derivatives,' by Mr. H. Gordon.—'Compounds of Dextrose with the Oxides of Nickel, Chromium, and Iron,' by Mr. A. C. Chapman.—'A Rapid Method of estimating Nitrates in Potable Waters,' by Dr. G. Harrow.—'The "Gravivolumeter," an Instrument by means of which the Observed Volume of a Single Gas gives directly the Weight of the Gas: a Preliminary Note,' by Mr. F. R. Japp.—and 'The Action of Acetic Acid on Phenylthiocarbimide,' by Mr. J. C. Cain and Dr. J. B. Cohen.

FOLK-LORE.—April 22.—Mr. Gomme, Director, in the chair.—Dr. A. B. Squire, Rev. P. W. Myles, Messrs. T. W. E. Higgins, H. R. Reichel, H. W. Perkins, and E. H. Baverstock, were elected Members.—Mr. J. P. Emslie exhibited a copy of 'L'Histoire des Imaginations Extravagantes de Monsieur Oufle,' published at Amsterdam in 1710, and containing a curious list of books on magic and occult subjects.—Mr. J. J. Foster submitted a list of distinguished folk-lore lists not now living, whose portraits were required for the forthcoming Congress.—Mr. T. Fairman Ordish read a paper 'On Notes on the English Folk-drama.' The author argued against the literary origin of the English drama, contending that it arose, not from miracle plays and mysteries, as usually supposed, but from dramatic elements existing among Teutonic peoples before the introduction of Christianity. A comparison was made between the development of the Indian, Greek, and English drama, and the parallels and divergences pointed out. An examination of traditional plays in England, with a view of reconstructing the undeveloped pagan drama in England, occupied the remainder of the paper, great stress being laid upon the traditional nature of dramatic action, and the priority of action in the order of development. Mr. Ordish appealed to folk-lore collectors to record and describe, as accurately and minutely as possible, all the action of the mummer players, sword dancers, and performers of every kind of traditional dance or game of a dramatic character.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 8.—General Monthly.
—Electricity, 7½.—Modern Coal Gas Manufacture, Mr. C. C. Carpenter.
—Institute of British Architects, 8.—Annual General Meeting.
—Aristotelian, 8.—The Principle of Authority in its relation to Ethics, Rev. H. Rashdall.
—Society of Arts, 8.—The Decorative Treatment of Natural Foliage, Lecture IV., Mr. H. Stannus (canor Lecture).
—Victoria Institute, 8.—Papers by Mr. Charlesworth and Mr. J. A. Brown.
Tues. Royal Institution, 8.—Bacteria, Dr. E. E. Klein.
—Civil Engineers, 8.—Railway-Train Lighting, Mr. W. Langdon.
—Shorthand, 8.—Phrasing, by the President.
—Biblical Archaeology, 8.—Tales of the Western Papyrus, Mr. P. Le F. Renouf (President); 'A Bilingual Papyrus in the British Museum,' Prof. E. Revillout; 'Haran in Mesopotamia,' Mr. W. F. Ainsworth.
—Society of Arts, 8.—Armenia and the Armenians, Capt. J. B. Telfer.
—Zoological, 8½.—Remarks on the Fauna of British Central Africa, Mr. E. Scholer; 'Description of New Land-Shell from the Indian Regions,' Col. Reddome; 'Description of a New Pigeon of the Genus *Carpophaga*,' Hon. L. W. Rothschild.
Wed. Entomological, 8.
—Society of Arts, 8.—The Sources and Applications of Borax, Mr. E. L. Fleming.
—Geological, 8.—Rhectic Section at Pylle Hill or Totter Down, Mr. E. Wilson; 'Microscopic Study of the Interior of Glauconites,' Mr. E. Wethered.
Thurs. Royal Institution, 3.—Recent Spectroscopic Investigations, Prof. Dewar.
—Archæological Institute, 7.—Notes on Bath as a Roman City, Mr. E. Green; 'Queen Eleanor's Crosses,' Prof. W. Lovell.
—Linnean, 8.—Anatomy of the Genera *Pterygopus* and *Silmonia*, and their Relationship to the Recent *Archamia*, Mr. M. Laurie; 'Observation on the Diseases of the Cocoa-nut, *Cocos nucifera* L.,' Mr. C. Potter.
—Electrical Engineers, 8.—Effects of Alternating-Current Flow in Conductors having Capacity and Self-induction, Dr. J. A. Fleming; 'Points connected with Mains for Electric Lighting,' Mr. W. H. Preece.
—Chemical, 8.—Ballot for Fellows: 'The Action of Alkalis on the Nitro-Compounds of the Paraffin Series,' Prof. Dunstan and Mr. T. S. Dymond; 'The Addition of the Elements of Alcohol to the Ethereal Salts of Unsaturated Acids,' Prof. Fawcett and Mr. W. Marshall; 'Some New Addition Compounds of Theocarbamide affording Evidence of its Constitution,' Prof. E. Reynolds.
Fri. United Service Institution, 3.
—Civil Engineers, 7½.—Malta Dockyard Caisson, Mr. J. W. Brown (Students' Meeting).
—New Shakespeare, 8.—A Paper by Mr. R. G. Moulton.
—Astronomical, 8.
—Royal Institution, 9.—Liquids and Gases, Prof. W. Ramsay.
Sat. Royal Institution, 3.—The Artificial Production of Cold, Mr. H. G. Harris.
—Botanic, 3½.—Election of Fellows.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The ONE HUNDRED and FIFTEENTH EXHIBITION is NOW OPEN.—5, Pall Mall East, from 10 till 6.—Admission, 1s.—Catalogue, 1s.
ALFRED D. FRIPP, R.W.S., Secretary.

HANOVER GALLERY, 47, New Bond Street, W.—EXHIBITION of WATER COLOURS by Dutch Artists, under the patronage of H.R.H. the Duchess of ALBANY; also Works by Rosa Bonheur, Corot, Troyon, Dupré, Diaz, Daubigny, Isabey, Cazin, Rousseau, Madrazo, Courbet, Millet, &c.

'VIVE L'EMPEREUR!'—This great PICTURE, by ÉDOUARD DETAILLE, measuring 16 ft. by 15 ft., is NOW ON VIEW. It represents a charge of the 4th Hussars in the presence of Napoleon, the Duke of ALBANY, &c. The most striking military pictures ever painted.—The GUYLL GALLERY.—Boussod, Valadon & Co., 116 and 117, New Bond-street.—Admission, 1s., from 9 till 6.

THE ROYAL ACADEMY.

(First Notice.)

A COLLECTION of more than two thousand one hundred works, all told, offers an ample field for the critic as well as for the amateur and student, and many opinions will be held about the intrinsic as well as the comparative value of the exhibition of this year at Burlington House. So far as a rapid, but comprehensive survey enables us to judge, the collection is, as a whole, below the average, but not very much so, while it may be divided broadly into two sections—the larger, which comprises scores of crudities and works showing even more than usual incompleteness and incompetence, and a very much smaller class of pictures which together make up a very fine body of works, without which the whole gathering would be far below the average. A very large proportion of them are considered in detail below. Nearly all of those we have selected will be found in the first four galleries.

Gallery I. is unusually attractive, for in it hang Sir J. Millais's 'Mrs. H. Gibbs' (No. 20); Mr. B. Riviere's triptych (21, 22, 23); Mr. Hook's original 'Hit, but not Bagged' (33), and portrait of himself (40); a large and effective, but unpleasant group of a workman 'On Strike' and his wife (77), by Mr. Herkomer, the artist's diploma painting; Mr. D. Sadler's 'Uninvited Guests' (58); the 'Roses et Capucines,' a lovely flower piece by M. Fantin-Latour (62); and Mr. E. A. Waterhouse's glowing and harmonious landscape 'May' (81). Gallery II. contains much less that is of value, although here are placed Mr. Alma Tadema's portrait of 'The Right Hon. A. J. Balfour' (143); the President's 'Perseus and Andromeda' (147);

Mr. A. East's admirable 'Reedy Mere and Sunlit Hills' (142); Mr. MacWhirter's silvery view of the Wharfe, 'Bolton Abbey and Woods' (102); 'The Widow' (162), by Mr. F. D. Millet; Mr. Hook's 'Willing Helpmates' (177); Mr. Macbeth's 'In the Cider Orchard' (178); and lastly, a noble and masculine panorama of 'The Skye Hills from Applecross' (184), by Mr. H. W. B. Davis.

In Gallery III. the visitor naturally expects to find the masterpieces of the year. He will not, on the whole, be disappointed. Here are Mr. H. Moore's brilliant and powerful 'The Setting Sun' (192); and a warm and true landscape by Mr. H. T. Wells, called 'Clouds' (198), which proves that this artist has found his vocation. Close to it, in a position of honour, hangs Mr. L. Fildes's 'The Doctor' (199). No. 203 is a striking and original sea piece, by Mr. F. Brangwyn, called 'Salvage,' because it represents a tug at work with a derelict ship. Mr. Faed's 'Lucy's Flittin'' is No. 219, and in a good light looks well. Mr. Calderon selected a new and blood-creeping subject for 'St. Elizabeth of Hungary's Great Act of Renunciation' (220), in which the naked queen kneels before the altar of her cruel penance. Mr. Yeend King has a beautiful picture of a sunny cliff 'In a Derbyshire Dale' (227). The 'Return of Persephone' (232), by the President, is in the centre on the north side, and next to it hangs Sir J. Millais's 'Mrs. Chamberlain' (237), which looks even better than in his studio. Further on come Mr. Leslie's 'Our River' (244) and Mr. Burgess's 'Making Harness in Seville' (243). Mr. Marks's 'Select Committee' (259) is at the side of a door, near Mr. Gow's 'After Langside' (250). Mr. Orchardson's leading work of the year is not his masterpiece; it is called 'An Enigma' (282), a drawing-room scene. Sir J. Millais's 'Lingering Autumn' (293) is in the middle of the south side of the gallery, with Mr. Tadema's 'An Earthly Paradise' (298) close by, adjoining Mr. Hook's 'Summer Pleasures' (299), and almost touching Mr. Watts's 'Lady Katherine Thynne' (304).

At the side of the south door in Gallery IV. is Mr. Burgess's fine portrait of 'Herr Wiener' (310), and next to it Mr. Prinsep's admirable likeness of 'Mrs. F. Barratt' (311), dressed in bright green; close to which the visitor will find Sir J. Millais's whole-length figure of the pretty little Miss Lawson (330). 'Cider-making,' Mr. Macbeth's best contribution, is 350; next to it hangs 'Evening' (351), the finest work Mr. Peter Graham has produced for many years. 'Miss Lydia Leslie at her Lessons,' by Mr. Leslie, is No. 397; and one of the most serene landscapes of the season is Mr. J. S. Trott's little 'Evening Stillness' (398), a placid expanse of pale blue water. This brings us to the south-door gallery. Gallery V., too, contains a considerable proportion of the noteworthy examples of the exhibition. First among these is Mr. Wyllie's 'Spithead, 4th August' (407); near it hangs a charmingly pretty group of portraits of ladies by Mr. C. E. Perugini, called 'The Ramparts' (423). No. 424 is Mr. Brett's 'Gull Island,' a brilliant sea piece. No. 430 is Mr. Orchardson's principal portrait, the whole-length of 'Sir A. B. Walker, Bart.' Sir J. Millais's 'Glen Birnam' (432) looks a little flat. A flower piece of rare beauty, by M. Fantin-Latour, is No. 460. Mr. J. W. Waterhouse's 'Ulysses and the Sirens' (475) is placed in the middle of the south wall, and seems to want more light. In Gallery VI. we have a fine thing in Mr. F. Goodall's 'Isles of Loch Lomond' (515), which is balanced by Mr. D. Murray's glowing and airy 'Gorse' (519). In Gallery VII. are Mr. H. Moore's 'Squally Day off Ouisterham' (586) and his 'L'Étac de Sereq' (602); Mr. Brett's coast piece, 'Some fell on stony ground,' &c. (600); a very fine and poetical landscape, by Mr. Adrian Stokes, of a view half seen 'Through the Morning Mist' (645), a weird moorland with blasted trees; and Mr.

Prinsep's 'The Emperor Theophilus chooses his Wife' (649), which looks much better than it did at home.

In Gallery VIII. two pictures stand out from the throng, the 'Welcome Shelter' (682) of Mr. Allan Hook, a harbour subject, and Mr. B. W. Leader's large and extremely telling view of the 'Manchester Ship Canal in Progress' (690). There is, so far as we have observed, nothing of peculiar value among the cabinet pictures in Gallery IX. In Gallery X. 'The Misty Morn' (989), Mr. E. A. Waterlow's fine picture, is well supported by Mr. D. Murray's 'Mangolds' (996), the 'Highland Summer' of Mr. Brett (1029), and Mr. W. Wyllie's 'Glory of a Dying Day' (1035). The best pictures in Gallery XI. are a very vigorous life-size Highlander playing 'The Pibroch' (1062), by Mr. Bogle; the 'Bolt Head' (1071) of Mr. W. J. Shaw, a misty sea of rare quality; the grave and solemn 'Night' (1072) of Mr. W. E. Norton; and Mr. Stanhope Forbes's dry but sincere 'Soldiers and Sailors, the Salvation Army' (1118). This completes the tour of the rooms.

SIR F. LEIGHTON.

Not only on account of his position in the art world and in the Academy, but from their intrinsic merit and variety, the works of the President claim the first place in our notes. Sir Frederic contributes three paintings and a full-size reproduction in marble of his bronze statue 'The Python Slayer,' which is at South Kensington. The most important of his paintings represents the *Return of Persephone* from Hades (232). The poetical motive and the technical are harmonized in a design which depicts Proserpine, Ceres, and Hermes, almost life-size figures, meeting at the mouth of Hades, just where the sunny Sicilian air encounters the sulphureous gloom of the nether world. All the seasons were disturbed, and agriculture was half ruined, because Ceres, bereft of her daughter, abandoned herself to grief. At length Zeus decreed that Proserpine should visit annually the upper world for a season. Sir Frederic accepts the incident as an allegory of the return of spring, and has given us brilliant sunshine and flowers, white clouds rain-laden, and a pure firmament in the landscape where, her figure distinct against the sky, and clad in graceful amber-coloured robes appropriate to the season when the corn ripened, Ceres welcomes, with rapture in her looks and with outstretched arms, the first appearance of the bride of Pluto in charge of Hermes. The god's arm sustains the almost girlish form of Proserpine, all of whose draperies drift downwards as she ascends; her hands are stretched towards her mother, and her face is thrown backwards as if she were dazzled by the sudden influx of light. To carry out his idea that the colouring of the picture should be part of its design, Sir Frederic has suited the draperies to their surroundings, and, hoping to gain expressiveness from the appropriateness of their tints, has not only given amber robes to Ceres, but to Proserpine a tunic of white tinged with rose, and an over-robe of white less bright and of a warmer hue. The attire of Hermes, as becomes the celestial herald, is of a deep, warm blue, a precious element in the chromatic part of the design. The 'Return of Persephone' has been painted for Sir J. Kitson, who intends to present it to the public gallery at Leeds.

A work of the President's which will attract even more attention, and which for our part we very much prefer to the 'Return of Persephone,' is an exceedingly dramatic and original version of that often-painted subject *Perseus and Andromeda* (147). The figures are nearly life size, and, owing to the fineness of their style, seem larger than they really are. Like No. 232 it is an upright picture, but it is much superior in virility of conception, fullness of tone, and wealth of

colour. The seascape is one of the best of Sir Frederic's efforts in that line, and the whole picture shows the advantage to the artist of making plenty of preliminary studies. Sir Frederic modelled the principal figures (and we hope to see them published in bronze), and prepared, according to his wont—what few modern painters care to do—separate studies in chalks of every robe, face, and rock, as well as careful experimental exercises in the chromatics of the picture, drawings of the nude proper, and of the nude with draperies adjusted to the contours. These laborious studies were concluded before a touch was put on the canvas before us. Andromeda is placed on an isolated altar-like rock rising from deep blue water near the centre of a cove, which is almost shut in from the sea by dark grey headlands. A single white garment trails from her girdle to her feet, and leaves her torso and one leg bare. Both her arms are chained to the stone behind her; she is stooping forwards and struggling to be free, shuddering in horror because the dragon has alighted on the summit of the rock, and so close to her that the baleful shadow of his huge expanded wings—a picturesque touch the artist has made fine use of—covers more than half her form. His spiny tail is hanging very near her white flanks, and beats the sea close to her feet. We know at once that the terrible, long-dreaded moment has come, but, unknown to the victim, it has brought her deliverer. The radiant figure of Perseus, mounted on Pegasus, shows distinct high overhead in the firmament, where darkness is yielding to the dawn. He is surrounded by a splendid halo, and the pinions of his steed, coloured like fire, flash in the pale blue atmosphere.

It is difficult to say which is finer, the group of Perseus and Pegasus or that of Andromeda and the monster. It is certain, however, that the picture is the better for the union of two designs. Usually it is not so, and combined excellences often destroy one another. Perseus, stooping from the courser's shoulder (an action finely indicated), draws to his ear a second arrow, having already transfixed the monster with a shaft which has forced him to turn from his prey, and belch forth flame and smoke against an assailant whom he cannot reach. This incident is the weak part of the design. There is a good deal of poetry in the treatment of the background, where, beyond the headlands of the little cove, the dark blue sea—stretching far as the eye can reach—lies in lurid gloom, ominous of thunder and furious war among the clouds which brood overhead in ponderous masses.

Sir Frederic Leighton, commissioned by Mr. Jacobsen, of Copenhagen, who desires to obtain examples of fine sculpture from distinguished artists of many countries, has reproduced the *Athlete struggling with a Python* in full size, and the work is now No. 2099 among the statues here. Mr. Jacobsen selected this figure as representing English design. The collection to which it belongs will, it is understood, be presented by the owner to the Danish nation, and finally rest in a public gallery at Copenhagen. Sir Frederic expended enormous pains and much time on the marble, which is of the same size as the bronze original, although, owing to its whiteness, it seems larger. The character of the material demanded a higher degree of finish; but the new version lacks none of the characteristic vigour of the bronze one, and the artist has modelled it exquisitely. Most modern sculptures take no account of the fact that the skin is an elastic integument, varying in its appearance according to what is below it; not so the President, whose studies of the antique and Michael Angelo have taught him how precious is nature. The back and breast especially are examples of fine scholarship and research, and the whole is a noble instance of style.

SIR JOHN E. MILLAIS.

We have already briefly described the contributions of Sir John Millais. We are among those who think his landscapes of last year were not only worthy of his powers, but, despite the rather ungrateful comments of hasty observers on one or two minor points, were very fine in themselves. There will be no division of opinion as to the merit of both his Scottish views of this year. The more important lacks nothing but sentiment to be equal to 'Chill October' and 'Over the Hills and Far Away,' the latter of which it somewhat resembles. Its title *Lingering Autumn* (293) brings it into relationship with the former, while the view itself was found near Birnam, and the motto from Donne,—

No spring, nor summer beauty hath such grace
As I have seen in one autumnal face,—

is appropriate. The charm the poet found in fair but fading human life the painter has recognized in the beginning of the year's decay. He has chosen to paint a shallow, open valley closed in the extreme distance by ranges of low hills, and divided in the middle by a quick, bright stream. On either hand of the water are sloping meadows, whose verdure has lost its summer brightness, for the half-clad trees and fading herbage wear the grey and russet of autumn. On our right at a penstock a smaller stream joins the larger, and a little girl with a pail in her hand trips by its side. These are the materials of the picture. Its subject is the serene charm, the tender pathos of incipient decline, more beautiful because more touching than the earlier splendours of the year. Nothing can be more highly finished than the water and herbage in the foreground of this work, every inch of which has been devotedly studied from nature. Its most delicate feature is the upper sky of pale, warm turquoise blue, and the thin filmy clouds drawn across the lower portion of it. Sir John's smaller landscape is called *Glen Birnam* (432), and is marked by tenderness, breadth, and naturalness of light and colour. A level road winds through a wood of pines and birches, while between the summits of the trees the higher ranges of the Birnam hills catch the sunlight, which, except in reflections on the snow that is thinly strewn upon the path, does not reach the foreground, covered by the clear shadow of the wood. In this shadow we see an old woman trudging away from us; and one of the finest things the painter has achieved of late years is the way in which this figure keeps its place without being too distinct and hard or losing either solidity or firmness. Upon the whole the picture is one of the most delightful and pure Sir John has given to the world.

A genre subject, one of a numerous category of works for which we care less, stands next on our list of Sir John's contributions, is called *Dorothy* (330), and is really a whole-length portrait of a daughter of Mr. Harry Lawson of the *Daily Telegraph*, dressed in white and wearing a girdle of citron-coloured silk. She is bareheaded and stands facing us, and holds in her frock a heap of dark blue wild flowers. Her face is decidedly pretty, and her naïve and happy expression is ably, because unaffectedly rendered. The background is woodland and meadow, and on our right is a large tree, under whose boughs the child is seen. The beautiful life-size likeness of *Mrs. Chamberlain* (237), seated at afternoon tea, holding a cup and saucer in her lap, and looking at the spectator with that happy unconsciousness of self which is the rarest charm of high art in portraiture, will please everybody. The animated intelligence of the expression and the graceful motives of the picture, not less than its pure, soft, and brilliant illumination and choice colouring, the modelling, as skilful as it seems unlaboured, and the delicate hues of the lavender and white dress, unite in exciting our admiration.

Yet so far as the style of the work at large and the frank and firm handling of the whole go, we prefer the still more attractive portrait of *Mrs. Herbert Gibbs* (20), in an evening dress of warm white, erect, and moving to our right. She holds a feather fan, and wears a yellow rose in her breast. If anything could increase the value of the flesh-painting here, its masterly yet reticent morbidezza, its rich but delicate carnations, and the accomplished, forthright modelling of the surface, it would be the naturalness of the lips, and that grave sort of *espièglerie* which lights the eyes, so clear and so sincere, with character. There is a biography in the beautiful, healthy English face upon painting which Velazquez himself would have congratulated Sir John. The elegant erect carriage, the flower-like grace with which the lady's head is poised upon the neck, confirm our opinion that this is one of the happiest of the painter's later portraits of women. *Mrs. Gibbs's* picture is less finished than *Mrs. Chamberlain's*, but as an instance of brush-play it deserves higher praise.

MR. ALMA TADEMA.

The gloom of the winter has, as might be expected, sadly hampered this artist, but it has not injured the quality of his work. He has, besides 'Love in Idleness' (a large example now No. 200 in the New Gallery), sent to Burlington House a brilliant and harmonious group of a young mother and her daughter, aptly illustrating the title *An Earthly Paradise* (298), and the motto, Mr. Swinburne's line,

All the heaven of heavens in one little child.

The figures are about half life size, and comprise a naked little girl lying on a richly embroidered couch, among her lately cast-off garments, and putting up her chubby hands to clasp the face of the young mother, who, in a transport of maternal fondness, stoops over the child and is about to kiss its gleeful face. The expressions, the draperies, the lighting and finish of the picture are worthy of the artist. Through an open window we catch a glimpse of the external sunlight, contrasting with and yet in harmony with the soft illumination within. The work is a subtle and refined exercise in blue and its allies, grey, warm and cool white, and greyish purple—tints which, severally, are most tender and delicate, and, as a whole, combined charmingly in every sense. The drapery lying on the floor near the feet of the mother, the sheen of the embroidered silk cover of the couch, the marble of the walls and floor, leave nothing to be desired in any technical respect. From the same hands has come the *Right Hon. A. J. Balfour* (143), which has been altered and much improved since we referred to it some months ago. It is a nearly full-size, three-quarters-length figure. The Chief Secretary is seated on a couch covered with the dark brown skin of a bison (not, as some say, the hide of an Irish bull); he is leaning sideways on his elbow, and with a meditative and yet animated air, which is very truly given, looking upwards at the spectator. His hands are clasped in his lap. The penetrating glance is not without geniality, and a touch of wit plays about the lips. This capital likeness will please everybody, while painters will look with satisfaction at the modelling, drawing, and colour of the hands and features.

MR. FILDES.

Among the tragedies of the exhibition none surpasses *The Doctor* (199) of this artist, who has, we hope, finally abandoned the Venetian flower-sellers made known to us by M. van Haanen and his fellows. No one will say Mr. Fildes has treated a hackneyed theme conventionally when he looks at this large and very powerfully painted cottage interior, where the light of a lamp reveals a young child sick unto death—paler than the pillows that support its frail body upon two chairs—

and shows almost as distinctly the grave face of the doctor sitting near, and watching his patient with an anxiety admirably delineated. The light of the lamp has been used with skill and force; its shadows, dark and sharply defined, give emphasis to the design of which they are leading elements. The light and the shadows combine with the thoughtfully arranged colours of the picture to produce a capital chiaroscuro that assorts pictorially as well as pathetically with the wan blueness of dawn, which, entering the little window behind the group of larger figures, half reveals a table near the wall where a young matron sits with face bowed upon her arm, and seems to await in an agony of love and terror the fatal moment. At her side, with one hand upon his wife's shoulder, is partly seen her husband, watching for the dreaded change in the doctor's looks. We are mistaken if this will not be the most popular picture (as it is certainly one of the most excellent) of the year, and congratulations are due to the artist who, with so much strong sincerity, has not only surpassed himself, but triumphed over the dangers of a threadbare theme and its morbid as well as hackneyed associations. It was painted for Mr. Henry Tate, and is expected to be one of that magnificent benefactor's gifts to the new British National Gallery.

MR. J. C. HOOK.

We have briefly described the four pictures this artist has sent to the Academy, and need now repeat only so much of what we said about them as may suffice to accompany a little criticism. The most brilliant is the sunny coast view called *Summer Pleasures* (299). It has a Shakespearean motto chosen with Mr. Hook's usual taste. "On the beached margin of the sea" serves well for a view over a wide expanse of golden-white sand, where the sea gently laps in shallow ripples edged with snowy foam. Mr. Hook never painted a more brilliant or harmonious sea, or one richer in varied and pure blues and emerald-like greens, more translucent, or more subtly showing through the many-coloured water the dark sapphire of the deeper portions, and the yellow, pale turquoise, and grey of the shallows. Black hulls and tawny sails of fishing boats at anchor form an effective contrast to the resplendent sea, as well as to the clouds resting on the horizon and the lighter cirri floating in the nearer air, while beyond all the blue firmament is seen. On the edge of the sea a boat has been pulled up out of the tide, and in her a young lad is loitering. Quite in front a young damsel—whose rosy flesh is of that pure Venetian strain which the artist more than any other English master delights in, and which is not less precious in the chromatic scheme of his picture than the blackness of the vessels—sits on a rock and dips her bare feet in a pool of seawater. At her side a naked child plays with a wreath of tangled weeds. The vividness and subtle harmonies of so many tints, and what may justly be called floods of light, leave nothing to be desired. Artists, however, will hesitate to rank 'Summer Pleasures' above the picture quaintly rather than happily named *Hit, but not Bagged* (33), a more difficult, if less showy effort. Its technical motive is the representation of the most brilliant portion of the sun's track upon a slightly perturbed sea, over which we look from a lofty meadow, while twilight slowly gathers above a little Cornish bay where the stern cliffs of dark slate seem almost black, and lose their details to eyes affected by the intense glare of the sunlight upon the water. In the distance lie lustrous bars of vapour subdued to harmonize with the intense light of the sun. The motto of the picture ought to be "Harmony," but Mr. Hook has selected the name given above since he has introduced a sportsman trying to reach a wounded rabbit which has taken refuge on the very

edge of the cliff. We prefer this example to 'Summer Pleasures,' because the attainment of success by means of harmony of this sort is so rare that even Mr. Hook, accomplished as he is in dealing with the effects of light upon the sea, never but once before, in a view of the Land's End at sunset, achieved a similar success. We admire both these paintings more than the Cuyper-like subject, treated in the great Dutchman's manner, and called *Willing Helpmates—Fishing Station on the Maas* (177). Still, it is a charming view of the stream, ending far off in low lands where a line of buildings and trees block out the horizon, while overhead hangs a sky so soft and serene that even Cuyper never painted a fairer nor a truer. In the front a woman and a boy are vigorously towing a fishing boat. On the further bank lie buildings with red roofs, and a group of willows gently stirred by the wind, and a few idle fishing craft float near them. The charms of the picture lie in the fine colour of the river and the tenderness of the sky. Mr. Hook's fourth contribution is the portrait of himself (40) he has painted for the Uffizi. Mr. Hook has represented himself at life size, standing, holding a sketch-book and portcrayon, and in a momentary action of looking up, as if he intended to draw. The carnations are most pure and bright, while the modelling of the flesh, especially on the forehead and cheeks, could hardly be better or sounder. A dark green velvet coat and an orange necktie harmonize well with the thick grey beard.

MR. G. F. WATTS.

This artist's portrait of *Lady Katherine Thynne* (304) is his sole contribution of the year, and one of the most accomplished, artistic, and complete examples of his art. A technique worthy of an old Venetian or Veronese master has produced these fine, solid, and soft features; harmonized with the dress of grey and white the deep rosy carnations, which have an underhue of delicate golden colour; modelled the flesh with consummate power; and depicted with much sympathy the refined features and their gentle expression. It is a half-length, almost life-size figure seen nearly in full face. To study it is an education in art.

MR. ARMITAGE.

We were sorry to learn that, owing to various causes, among which ill health has not been the most important, this Academician has been unable to finish a large picture of 'The Woman taken in Adultery,' of which we have more than once spoken. An extremely dramatic and carefully considered design, displaying much excellent draughtsmanship and many studies, consequently remains in abeyance. Instead of it, the painter sends to the Academy a painting of the nude called *A Sphinx* (256), the naked figure (about half life size) of a girl of Oriental blood couched sphinx-like upon a pedestal with her head and body raised upon her elbows, and holding a large green palm branch like a fan to cover her shoulders from the sun; her dense black tresses contrast with her light brownish and semi-golden flesh, in which there is nothing sensuous to be out of keeping with the monumental aspect of the work as a whole, the statuesque attitude. The solid modelling and scholarly execution of the figure, the drawing of whose lower limbs is first rate, are such as we should like to meet with more frequently at the Academy. Mr. Armitage sends likewise a portrait of *Miss A. S. Armitage* (654), dressed in white and red; we enjoy the painting of the white material.

MR. G. D. LESLIE.

Unable to finish a larger picture, containing no fewer than eight figures, Mr. Leslie has sent two comparatively unimportant works, the smaller of which, however, will long be remembered by his admirers. It was designed in his best mood and painted *con amore*. Spontaneous, sweet, and true are the childlike air and ingenu-

ous face of this damsel of ten years old, the artist's daughter, *Miss Lydia Leslie* (397). She is seated with a book in her lap, and wearing a purplish terra-cotta-coloured frock, bound at her waist by a blue sash. *Our River* (244), the title of which recalls to mind the book that the painter published a few years ago, is a landscape with figures—rather too small, we fear. The scene is a meadow near Thames side in warm grey weather, just before the afterglow imparts a shadowless effect and tender glow to the foliage of the hedgerows and dusky willows, enriches the yellowish verdure of the fields, and deepens the soft golden veil of light between us and the firmament, where the edges of a few clouds are just touched with rosy lustre. Crossing the meadow, a pathway leads to a gate and bridge thrown over a brook, where two children, returned from gleaming, linger, waiting for an elder companion, whose black dress is the strongest note of colour in the design, while her pale straw hat is the brightest. She is one of the prettiest of Mr. Leslie's figures, and walks from us with natural elegance of gait. As a delicate exercise in low tones and deftly harmonized tints this choice instance of self-restrained and highly refined art is to be prized where these qualities are mostly honoured in their absence.

MR. BRITON RIVIERE.

A Mighty Hunter before the Lord (21), a title of the remotest antiquity, has suggested to this Academician subjects for a triptych. In the central panel Mr. Riviere has depicted an Assyrian monarch clad in embroidered cloth of gold, and standing in his chariot drawn by two superbly painted white horses, which the driver, placed beside the king, urges to their utmost speed across a sandy waste, not far from the Tigris and the mountains. The king, having used his bow with fatal effect on a lioness, has in the true Oriental manner, often shown in the bas-reliefs, slung that weapon upon his shoulder, and defends himself with a long spear against a furious lion, who, clinging to the back of the car, roars with open mouth as he is dragged along the sand. That he has only just got hold is proved by the absence of furrows in the sand. The picture, though not one of Mr. Riviere's masterpieces, will be liked for the passionate design of the lion (which is in the artist's best vein), the energy of the galloping horses, and the bright pureness of its colour. With that sense of sardonic humour which characterizes so many of his works, Mr. Riviere has in the wings of the triptych delineated the other or lion's view of the hunting question. On our left we have a barren and stony mountain side near the lonely summit of one of the hills seen beyond the river in the central painting, where the injured animals would be likely to crawl away to die. Near the front a lioness lies in her last gasp, and her mate tenderly licks the bleeding wound. It is clear moonlight, and the deep blue firmament is filled with stars. This effect has been carefully studied and learnedly represented, so that the coloration of the picture is at once warm and rich. The right wing shows how the lion behaved when his mate was dead. He stands by her side, and, baying to the hollow distance of mountains, roars forth her requiem. In the mid-distance a second lion, hearing the mournful cry, comes down the hillside. The pathos of the minor works is sincere, undemonstrative, and touching.

MR. BURGESS.

The Academician upon whom the mantle of John Phillip has often been said to have fallen has sent three pictures, of which we like best the most admirable portrait of a violinist, *Herr Wiener* (310), a half-length, life-size figure. The musician holds his instrument under one arm, and wears a striped black velvet jerkin and a broad white collar, like a player of Sustermans' time, to whose work the picture bears a strong resemblance, without losing much by a comparison which implies one of the highest compli-

ments payable to a painter. Excellent as the technique is, the expression of the face could not well be more spontaneous and sincere. The strength, soundness, and keeping of this fine portrait surpass all we have hitherto had from Mr. Burgess. He returns to himself, so to say, in the subject pictures of the year, which, we are happy to add, evince a more researchful touch than usual, and that sound and exacting method of finish upon which alone can be founded a lasting and honourable record in art. *A Modern St. Francis* (48) shows an old curé in his chamber open to the air; he is holding a book, on the edge of which the birds have perched. Behind this group a comely waiting-maid is busily setting forth her master's breakfast. The faces and quaint expressions are all the subject demands; the interior is treated with breadth of effect and well-studied light and shade. *Making Harness in Seville* (243), the third of Mr. Burgess's pictures, possesses abundance of character, some humour, and appropriate colour deftly disposed to suit a long line of thick red worsted, being the decorations for mule and horse gear, which is slung athwart the chamber where many men and lively girls are at work upon leather straps and saddles of old-fashioned Spanish patterns. While we welcome the picture because of its strength of tone and colour, the veracity and wealth of its elements, all duly studied from nature and ably harmonized into a simple and homogeneous whole, as well as on account of the lifelike individuality of the faces, we must needs remember that the subject is but a variation of that often-painted subject the bead-stringers of Venice, of which we are heartily tired.

MR. R. W. MACBETH.

In the orchards of Somerset Mr. Macbeth has found two themes most fortunately adapted to his partiality for a peculiar coloration, his love for strong effects and bright sunlight, and his delight in stalwart rustic beauty. *Cider-making* (350) has often been painted, but never with greater spirit or wealth of colour. The picturesque screw-press, which has succeeded the primitive machine for crushing fruit under ponderous stones piled upon one another, stands in the background and is busily employed. A buxom wench pours the cider rough from the fruit from a pail into a sieve. A charming effect of light and shade characterizes the picture, the most powerful element of which is the flood of afternoon sunlight (the *raison d'être* of the design), which, entering through an opening in the wall of the shed, falls upon the graceful girl holding the pail. The subordinate figures in this capital picture are hardly less attractive. The companion picture, *In the Cider Orchard* (178), is an exterior scene, where, under the ancient boughs of trees, covered with enough moss and lichen to justify the legend frequent in Somersetshire that "the monks planted them," the grass is piled high with a wilderness of apples, taken from the still-burdened branches. In front a farmer's comely daughter dressed in white—of great value in the painting, and pure and warm as it can be—is seated on a bough. Her beautiful face and graceful, unaffected attitude are welcome, because they are fresh and simple. Behind we have a wide glimpse of the country in its first autumnal dress and gloriously decked by the sun: a brilliant and glowing picture which is to some extent injured by the spottiness of the red fruit on the sward. If this defect were remedied we could do nothing but enjoy a work which would have delighted Herrick and given occasion for a new song.

MR. T. FAED.

The gloomy winter has prevented Mr. Faed from finishing an important cottage interior, with many figures, called 'Industry.' He has, however, found in the verses of William Laidlaw a touching and simple motto for his *Lucy's Flittin'* (219):—

'Twas when the wan leaf frae the birk tree was fa'in,
And Martinmas dowie had wound up the year,
That Lucy row'd up her wee kist wi' her a' in 't,
And left her auld maister and neebors aye dear.
For Lucy had served in the glen a' the simmer,
She can there before the flower bloomed on the peo;
An orphan was she, and they had been gaul till her,
O! that was the thing brocht the tear in her e'e.

Ah! weel may young Jamie gang dowie and cheerless!
And weel may he greet on the bank o' the burn!
His bonnie sweet Lucy, sae gentle and peerless,
Lies cauld in her grave, and will never return.

A homely beauty, of the good Scottish type Mr. Faed has made known throughout the world, sits on a bank at the roadside, and, with a sorrowful look very tenderly expressed, one hand at her throat as if to keep down its throbbing pain, one elbow resting on the "kist" which contains her worldly all, halts on her homeward journey, and looks at the glen where her sweetheart stays. The box is covered with a red handkerchief, in which, for convenience of carriage, she has slung it; a bundle lies at her feet. The handkerchief, the girl's brown petticoat, her purple gown, and her yellow bodice have been used with characteristic tact; the landscape looks like nature; and the whole, though in no way superior to many of Mr. Faed's more ambitious efforts, is broad, rich in tone and tint, firmly touched, and luminous.

MR. VALENTINE PRINSEP.

This artist has been unable to finish an important work, and is therefore for the year compelled to rely on *The Emperor Theophilus chooses his Wife* (649), a less ambitious work, but one evincing careful study of costume and accessories, a dramatic conception of an unusually paintable subject, and an excursion into that epoch of Byzantine history which, although almost unknown at Burlington House, has given occasion to several famous pictures in the Salon, which, by their technical attractions, have justified the choice of the artists, who delighted in the dramatic and passionate situations of the history of the Eastern Empire, the superb robes, and the architecture as little understood as it was splendid and unhackneyed. Gibbon writes:—

"The Russians collected.....the daughters of the principal nobles, who awaited in the palace the choice of their sovereign. It is affirmed that a similar method was adopted in the nuptials of Theophilus. With a golden apple in his hand, he slowly walked down the line of contending beauties; his eye was detained by the charms of Icasia, and, in the awkwardness of a first declaration, the emperor could only observe, that 'in this world women had been the cause of much evil.' 'And surely, sir' (she pertly replied), 'they have likewise been the occasion of much good.' This affectation of unseasonable wit displeased the imperial lover; he turned aside in disgust; Icasia concealed her disappointment in a convent; and the modest silence of Theodora was rewarded with the golden apple. She deserved the love, but did not escape the severity, of her lord."

Mr. Prinsep has placed in a chamber of the imperial palace the tall and handsome young emperor, attended by nobles and ecclesiastics in magnificent attire and ranged behind their master, while a bevy of damsels fronts him, not all of whom the artist has attempted to make supremely lovely. Icasia is, rightly, the most charming, and there is humour in her disappointed expression and somewhat flippant air. Theodora has not quite realized her position, while none of the other maidens is very deeply moved. A portrait of Mrs. F. Barratt (311), in a brilliant green dress and very bright light, a lifelike likeness and well-painted figure, merits unusual attention among the works of the artist.

MR. F. D. MILLET.

Mr. Millet is an artist whose pictures of last year deserved even more admiration than their soundness, delicacy, and sincerity won for him. He is now represented by *The Widow* (162), which gives us a glimpse of the household sorrows of a matron still young whose husband died at Waterloo. His portrait hangs on the wall, and its small unobtrusive space of red is valuable in a scheme of colour mainly white, but where some dark old English

furniture is effectively introduced. A richly tinted and full-toned carpet is very distinct, and yet perfectly in keeping with the wainscot of a very pure and light ivory colour, giving breadth as well as brilliancy to the whole interior. The lady sits at the head of the table, and her only companion is a little child, who, with a good deal of childlike grace, is deliberately peeling an orange. The naïve air and extreme simplicity of this pretty group do not bear description, but they give true charm to the picture. The pure colouring and illumination of the whole, the deft and firm touch with which the silver equipage of the table, the snowy tablecloth, and the furniture are painted, leave little to be desired of the technical sort in this capital work, of which the breadth equals the brilliancy.

MR. HAYNES WILLIAMS.

Mr. Williams, whose success dates from the time he exhibited a series of interiors with figures, representing historic rooms at Fontainebleau, has continued to follow the flowing tide, and may almost be said to have surpassed himself this year. He depicts with rare firmness, deftness, and brilliancy—but not, it must be owned, without a suspicion of paint which it is easier to regret than to define—richly decorated rooms filled with *Empire* furniture, and he very cleverly adapts his spirited figures to their surroundings. He knows how to impart to his works more airy elegance than we often meet with, and their sparkling coloration adds a charm which cannot be denied. Trivial as may be the subjects he affects, there is an eighteenth century grace about his treatment of them. *A Little Flirt* (1008) is one of the most pleasing of the series, and tells its story well. The scene is a ball-room, or rather its vestibule, where a lively damsel in a pink dress sits on a *fauteuil*, and laughingly teases her lover, standing by her side in a diffident attitude, and looking both vexed and piqued. The extreme neatness and remarkable precision with which the dresses, their colours and textures, and their "perfect fit," have been delineated, will win much praise from the public, and compliments not quite so hearty from technical critics. *Noblesse Oblige: Two more Couples Wanted* (179), is another ball-room scene, in which the master of the ceremonies calls for recruits for the dance. An old beau, quite unconscious of the havoc he is making in the hopes of younger men, carries off the belle of the evening, while she, dismayed, disgusted, and yet unable to resist, turns to her handsome lover, who falls to the lot of a second damsel, who, seeing that this windfall is not to be despised, pulls herself together with animation, and is about to "go off" with pleasure. The broad, bright illumination and colour of the picture are noteworthy; it exhibits Mr. Williams's felicitous tact in imitating textures and substances. The flesh is bright, but the carnations are less clear than they should be, and have little of that semi-transparent surface which is never wanting in nature, and should never be absent in art. Mr. Williams contributes to the New Gallery a bright and pleasant picture resembling the above, and called 'A Favoured Courtier.'

MR. STANHOPE FORBES.

The painter who spends so much time and skill upon an uncouth and ungainly subject, such as that which Mr. Forbes has selected, may be congratulated on his sincerity, but not on his wisdom, to say nothing of his taste. *Soldiers and Sailors, the Salvation Army, 1891* (1118), fails to be a true illustration of what has been called "corybantic Christianity" because it wants the "go" and vigour with which the worship of the Army is generally performed. On the other hand, it is so far correct that the enthusiasts armed with a drum, an accordion, and the inevitable tambourine, sing as if they had already had

enough of it. The half-attentive children and loafers at large are not duller than the performers they look upon. One of the best figures is the dog, who listens with what may be called a half-pricked ear. Several of the groups are very well arranged, while the lighting, coloration, and chiaroscuro of the picture have evidently been studied with extreme care; still a more brilliant effect and gayer local colours would be more agreeable in themselves and even truer to the locality, which is the quay at Newlyn, than the sober grey harmonies in low keys to which the artist is partial.

MR. JOSEPH CLARK.

An artist who is always pathetic, simple, and sincere, and illustrates homely themes and scenes without going beyond nature, never fails of a welcome such as is due to *Playmates* (508), which we consider to be a worthy companion to 'The Sick Child,' with which very many years ago Mr. Clark won a reputation as one of the most unaffected painters of *genre* in the English school. Very charming and touching indeed are the figures of the sick boy lying in bed and his bright, healthy comrade who has come to see him, and to whom, with a glad smile that brings new light into the faded eyes and sunken cheeks, he extends a thin and wasted hand from between the sheets. The blooming youngster's tender regard of his chum is most tenderly and justly expressed, while the diffident or timid way in which he holds his hat is capital. The sound and careful painting is of Mr. Clark's best. An excellent figure is that of the comely lady, who is, perhaps, a little too young to be the sick boy's mother and a little too matronly to be his sister. Her graceful attitude and the sincerity of her look deserve praise.

MR. G. A. STOREY.

This Associate chose a capital subject in *The Milliner's Bill* (356), but he has done himself less than justice in painting it without thorough attention to finish, a fine surface, and researchful draughtsmanship. The figures, a newly wedded pair discussing the charms of the lady's finery, which has yet—so the gentleman's hesitating looks affirm—to be paid for, are neatly designed and spirited. They wear French costumes of the seventeenth century, and the furniture and ornaments of the room they sit in are appropriate. The bridegroom seems half-unwilling to be angry, half willing to be gay, and submits to the bride's coaxing arm thrown about his shoulder with something like grace. There is capital colour in the picture, which deeper studies and greater care would enhance and enrich. *Mrs. and Miss Storey* (1143), nearly life-size portraits, are seated under the boughs of a large tree in bright sunlight. Each lady is looking up as if to welcome an approaching friend. The black hat and red and white dresses tell well in the picture. *A Maiden Fair* (1161), a damsel in white with red ribbons, does not deserve his name. Mr. Storey has the true artistic sense of what is required for success in dealing with colour and tone in a pictorial manner; he knows (and the knowledge is comparatively rare) how to employ black and red in their proper relationship, and he has studied De Hooque with so much profit as to give the true values of light, direct and reflected and broken and unbroken, in an interior. With many artists there is little or no difference, except in brightness, between the illumination of an interior view and that of an exterior. In nature they are, of course, radically different. In 'The Milliner's Bill' the painter's ability and accomplishments have been used with facile tact and skill, and he tells his story gracefully and without effort.

MR. A. GOW.

A painter who makes use of the ready-made sentiment of picturesque costumes and architecture, and dramatic incidents in the reigns of Elizabeth and James I., when what may be

called the last glow of chivalry and feudal pomp still lingered, lays his work open to comparison with what has been done at the Academy for more than three generations. This is especially the case when Mary, Queen of Scots, is in question. The fact is that this unfortunate lady long ago became a bore in pictures—almost as great a bore as the Vicar of Wakefield and his family. The romance of her history, her beauty, and her sumptuous attire were long since exhausted, history is treated in a more sceptical fashion than it used to be, and artists out of sheer weariness had abandoned the subject. Such being the case, it is to be regretted that Mr. Gow has made choice of *After Langside: Queen Mary's Farewell to Scotland* (250) as the theme of one of his most agreeable pictures, and undoubtedly the best piece of colour he has produced. The subject is easily understood, and a pleasant effect is obtained by the silvery light of the early morning spreading itself softly and broadly over the wide estuary of the Solway, the distant hills, and the pale yellow sands of the foreground. The grey of a sorrowful dawn is in keeping with the forlorn character of the incident, and thus nature is deftly brought into union with history. The leading figure in a well-composed group of riders is that of Mary, seated on a red pillion and placed in the centre. Lord Herries stoops and kisses her hand. Her few followers are well designed, and the smallness of her retinue is adapted to the melancholy nature of the subject. *War Prospects* (938) was obviously intended to be a less important work. A hussar, or *estafette*, rides in at the entrance archway of a French barrack past the lounging guard. There is neat and pleasing painting in both these pictures, the colour is agreeable, and they show a good conception of their respective subjects. No. 250 is far better than Mr. Gow's contribution to last year's Academy.

MR. J. W. WATERHOUSE.

Among the few classical subjects which are thoroughly romantic is that of the meeting of *Ulysses and the Sirens* (475), which Mr. Waterhouse has boldly chosen for an extremely attractive picture. It far excels anything we remember of his, and evinces more energy, more passion, and a truer sense of the picturesque than we ventured to hope for. Students of ancient art will recognize with pleasure how cleverly the legend has been treated by the artist, some of the motives of designs on fictile vases being ably and sympathetically developed, and not a few pictorial elements introduced, which, although vase-painting would not admit them, are in harmony with classic canons, and mightily help the representation of the subject. The very original and dramatic conception of the design deserved to be carried out with equal thoroughness throughout. It needs little more than a higher scale of research, additional solidity, and a more thoroughgoing finish to be a most creditable work. Decidedly telling is the shadowy strait, where, between high cliffs of grey stone sloping to the turbulent, yet dark blue and green water, the rude galley of the wandering king of Ithaca is being forced by his sailors, diligently tugging at their oars, while the huge tawny sail swells lazily, so to say, where the wind fails in the strait. The craft is passing from the shadow of the land into the sunlight of the outer sea, a picturesque circumstance of some value in the chromatic part of the design as well as in that which relates to its chiaroscuro. Ulysses is, of course, tied to the mast near the heel of the sail, whence he struggles in vain to be free and make himself heard by the rowers, who stick steadily to their work, pull hard, and pay no more attention to their chief than to the harpy-like sirens who, half women, half birds, hover about the labouring ship. The story is well told, and Mr. Waterhouse is indebted to an-

tiquity for his idea of the sirens—an idea quite different from that which, at least until Flaxman's time, prevailed in modern art. He has perfect warrant for this, but we think he is less correct in putting the shields of the companions of Ulysses in-board their ship. Our impression is that the oldest authority representing this subject shows that they ought to have been hung out-board, that is on the outside of her bulwarks, according to a fashion observable in Roman designs as well as in mediæval drawings and pictures, and in representations of the galleys of the Turks and Knights of St. John when cruising in the Mediterranean.

MR. D. SADLER.

This year Mr. Sadler has more than once enjoyed the opportunity of painting an old-fashioned garden of Queen Anne's time, its pleached alleys, formal parterres full of gorgeous flowers, and devices quaintly cut in box. Its picturesqueness is true to nature, the effect is bright and cheerful, and the handling of the whole is dexterous and, so far as the case requires, complete. In *Uninvited Guests* (58) it serves as the background to the service of a writ upon a spendthrift heir who has been entertaining a party of gamblers and cheats. There is energy and character in the old lawyer in rusty black, who, warily rubbing his hands, watches the effect of the catastrophe on the victim. In the broad alley which opens in the middle of the picture stand two rough and shambling fellows (carrying their bundles and sticks) who are to be left "in possession" of the ancient house. All the figures are capably designed and painted with a crisp firm touch, which few can fail to admire, the result of ample practice and studies more searching and sincere than are common in England, but characteristic of the better sort of French *genre* painting.

MR. H. S. MARKS.

It was long ago admitted on all hands that the forte of this artist is humour; accordingly every one comes to a picture of his prepared to smile if not to laugh outright. Such anticipations may sometimes be rather unfair to one who, if he is not in good spirits, often conceals comical intentions so effectually that his less reasonable admirers are baffled. Of late he has frequently proved a master of bird character, and satirized men after the fashion of *Æsop*. This year's picture is no exception to the rule, for in *A Select Committee* (259) he ridicules many a council, board, and congress by a group of blue, white, and black parrots and cockatoos perched in an aviary and gravely discussing the affairs of birdland. There is abundance of character in the dictatorial black bird in front; in his stupid, hectoring brother in blue, who is as dogmatic and insolent as a biped can be; and in the cautious old president on the highest bar, who lifts his foot solemnly and lays down the law. One councillor has gone to sleep, one is fussy, and another is a type of artfulness in feathers. A little flat and hard, as Mr. Marks's birds are apt to be, these figures are drawn well, deftly modelled, and even better painted than usual. Apart from this the group does not give us an impression that the birds are making a noise, as we should expect them to do.

MR. SARGENT AND MR. H. WOODS.

These very different painters work in different ways, yet with similar purposes. Each seems to have been guided by education and custom rather than by anything like theory in art, yet they view things quite differently. Mr. Woods sees form with extraordinary clearness and precision, but colour in a manner that painters call "cut up," and that is deficient in breadth, if not in harmony, while chiaroscuro in the ordinary sense of the term is out of the question in his works. His mode of treatment ensures sparkling

effects, a hard sort of definition, bright local colours, and a certain lack of homogeneity in the coloration or chromatic schemes he affects. Mr. Sargent's art tends all the other way. He can hardly be called a draughtsman, for insight into form is practically denied him; his ideas are devoid of grace and elegance, i.e., of culture in that antiquated sense which demands first of all things the harmonizing of pure lines. Noble masses balanced in due regard to each other have yet to be discovered in pictures which set composition at defiance, and, to say nothing of principles of all sorts, ignore immemorial canons of design and technical theories. Mr. Sargent's idiosyncrasies (they cannot be called principles) are original, vigorous, and often beautiful, but, while they are frequently contradictory of each other, and not seldom yield results which are not more acceptable than his ideas of form, and as unrefined as his notions of chiaroscuro, they are unscientific—which, in this case, is the same as if they were inartistic—and sometimes, at least, neither more nor less than vulgar. The New Gallery of last year and the year before, to say nothing of pictures we have noticed in Paris Salons of previous seasons, have manifested the ability, the courage, and the amazing fallacies of art of the kind to which we owe the life-size figure of *La Carmencita* (544), who is dressed in a bright, yet somewhat dirty yellow robe covered with white lace, and stands smiling and erect, with both hands on her hips, and one foot advanced, as if she were about to begin her performance before a multitude of spectators. A little more culture on the part of a painter so clever would have made him take care to secure a graceful attitude, and contours of elegance and beauty in the dancer's legs, arms, bust, features, and costume. As a study of vivid colour *per se*, not the purest, sweetest, or most harmonious, this work is most effective, but it is a long way from being a specimen of choice art. It is, in fact, neither more nor less than barbarous, however dashing and bold. Mr. Woods's picture, on the other hand, *A Greeting* (819), shows in a firm and neat fashion a bridge of stone over a minor canal in Venice. A woman sits in front; her big umbrella is furled, and she gossips with a sailor. Both are good figures in their way, the latter especially so. The effect is a little dull, and the execution of the picture in general is slight. *Venezia Benedetta* (211) is a view over Venice and her islands seen from a lofty balcony. We can praise the excellent and dexterous painting of the architecture, its lofty twin columns of dark stone, and the atmosphere flushed with golden light, yet soft and bright.

MR. JOHN BRETT.

Illness and the long-continued darkness have forced Mr. Brett to leave unfinished the most important of the splendid coast pieces which have occupied him for some years past. We are to some extent compensated by the powerful execution and sound drawing of not fewer than four examples, smaller than that we looked for, but in no other respect inferior. The first on our notes is called *Gull Island* (424), where a fine and striking effect of rainy sunlight upon the ocean, the white crests of the breaking waves, and a pure sandy foreground give ample opportunities for Mr. Brett's firm touch, abundant knowledge, and extreme care. The rocks covered with mussels, their blue-blackness, the tawny masses of weed that clothe them, and their deep greys and browns add force of contrast to the brighter elements of the scene. *Highland Summer* (1029) represents a telling effect of light and shadow such as the painter has more than once depicted with equal success, but with different materials. It is a view of a fiord-like inlet of the sea overlooked as well as enclosed by gigantic peaks nearly barren and monotonous, athwart the end of which is drawn an enormous screen of dense vapour, that casts

huge shadows on the landscape. Above these hang grand and gloomy clouds. Parts of the land and nearer hillsides are half covered with moss, and half with scanty heather. The light and shade, the balance of colours and bright white, the pure pale emerald of the sea-water, are characteristically treated here. "*Some fell on stony ground*" (600) is a telling illustration of part of the parable. It represents a different inlet from the last, with a different effect, that of sunny weather on a very rugged, stony foreground, half clad in hungry herbage, and a mid-distance of water of emerald hue, so clear that, almost in its greatest depths, we see the bottom of pale yellow sand. It is a fine study of brilliant calm daylight and strongly contrasting shadows, and it is notable for the purity of its local colours. *Fylingdales Moor* (458) has for Mr. Brett the unusual subject of a landscape proper. From a foreground of heather and rocks enclosing a pool, one of the loftiest moors in Yorkshire, we look over a vast panorama, the airiness of which is delightful to the eye of a lover of nature familiar with such places. The view embraces the coast for many miles, the sea, and the opening of that valley of the Esk which was so dear to Mr. Dodgson, and often charms Mr. A. W. Hunt, while Whitby lies far below our feet. Although by no means the most ambitious of Mr. Brett's pictures of the season, we prefer it to most of its companions.

MR. HENRY MOORE.

Another victim of bad weather and ill health is the vigorous painter of *L'Étac de Sereq* (602), in which he has depicted, as few save he can, almost pearly sea-fog lifting from the pure dark blue ocean, which is swept by a swift breeze, while the vapour rolls landwards. A lonely white sail scudding in the distance has been introduced with tact, and marks with great effect the grand expansiveness of the scene, while far-off Cherbourg cliffs shine in the warm light. Some of the drift still clings to the remoter land, while that is a fine passage of art in which we are shown a sort of semi-transparent fog drifting between us and the rocky shore. Another choice element of the view is the manner in which the true expression of motion (a restless and apparently confused, yet really regular progress) is imparted to the surface of the waves. It is a picture of splendid homogeneity, as broad as it is airy and luminous, and, as a representation of sunlight, worthy to be favourably compared with the next, No. 192, which has for its motto the line

The setting sun now gilds the eastern sky.

A turbulent sea is breaking in the sandy shallows where the great white waves, rolling inwards, leap over a bar and spread themselves within the smoother space close to the shore near our feet, till they are shattered and die away. Some boats, after picking up the tangled remnant of the lines last night's storm has almost hopelessly disordered, are returning from the fishing ground. Buoyant, though laden, the small craft seem to bound upon the rising breakers before they pass within the bar. The sky, as after days of storm, has a red glow, while far off on the horizon the sails of many ships are touched as with blood. The lustrous purple and rose of the middle sea is a fine example of Mr. Moore's knowledge of nature, which has enabled him to depict the prodigious expansiveness of the ocean in a manner few can equal, and to paint the clouds with characteristic dignity and fidelity. Mr. Moore has sent to the New Gallery a splendid picture of the dark blue weltering sea in a tide race, called "*Morning Bright*." A yawl is running before the wind and between us and the white English cliffs.

MR. W. WYLLIE AND MR. C. WYLLIE.

Much devoted to the approaches to the port of London, where Turner painted some of his finest pictures, Mr. W. Wyllie has sent to the

Academy his *Glory of a Dying Day* (1035), which is of the true Turnerian strain, yet perfectly original and fresh and marked by a real knowledge of nature. It is a picture of calm weather full of light and wonderfully rich in colour; the river is flowing rapidly and with a surface of films passing over films at various angles to each other, and yet the whole rolls along in one prodigious mass, the unity of which is not less impressive than its tremendous volume. To this variety in unity few marine painters attain with anything like the success of Mr. Wyllie. Only to capital artists does the sea appear anything but a confused and confusing body of water. We are looking nearly west, just before sundown, and chiefly upon an expanse of water where a great tract of shining gold, silver, and olive hues infinitely diversified, rolling together and seething as they advance, indicates the passage not long before of some huge sea-going steamer. The way in which the artist has delineated the curves of the furrows beaten in the water by the paddles, and the ridges ploughed by her stern, is a triumph of draughtsmanship and profound knowledge of nature. The distance, full of powerful, yet fading light, overflowing with colour that is dashed with silver, is one of the finest things of the year. *Spithead, 4th August, 1889* (407), illustrates a national occasion by a noble portrait of the Teutonic in perspective, at anchor, while steam is issuing from her funnels, and the blue peter flies at her foremast head. Her black hull—an exquisite piece of draughtsmanship, so fine is the foreshortening, so delicate are the curves and contours of her sides—rises, without the least sign of its enormous ponderousness, out of the pure green sea, and the sunny, air-charged spots, where the quicker water flows, are distinct, yet not hard. Crowds of small craft are near the ship, whose flanks are charged with flickering warm and white reflections, some from the water, some from a fussy little tug, herself a brilliant white, which forms, so to say, a focus of snowy hues near the forefoot of the liner. The treatment of the local colours, the varied effects of direct and reflected light upon them, and the grouping of the bright and dark tones of the work illustrate not only the skill of the painter, but the nature of chiaroscuro in that sort of marine painting of which this is a supremely fine specimen, so that the more we look at it the more we like it. Another picture of *Trafalgar* (431) is a sketch at large for an important work to be painted for the United Service Club. The design is full of vigour, really passionate in its expressiveness and intensity. The picture depicts an enormous expanse of the turbulent yet not tempestuous ocean, while the big men-of-war are placed in a group near the centre. The studious way in which the proportion of the vessels to the view has been observed imparts a most precious sort of veracity to the representation, and enhances our ideas of the bulk, and consequently the powers, of the combatants. The vastness of the sea does not dwarf the ships, but, on the contrary, it really helps our ideas of them and adds to the dramatic aspect of the fight, in which, at our right of the fight, the Victory is yardarm to yardarm with the *Rédoubtable*, the *Téméraire* lying on her other side, while, amid the seeming confusion of the more distant groups of ships, it is easy to observe there is no disorder, although the air above them is charged with riddled sails, wrecked masts, falling yards, and loose halliards trailing in the wind. Very noticeable is the long, slow swell of the sea, a sort of stately unity of motion, which seems to extend without limit and to reach from side to side as far as the eye can reach. To make such a representation interesting without any human element whatever is real art. Besides a large upright picture of the Thames side at Midsummer, which, as No. 126, we shall have to notice at the New Gallery, Mr. Charles Wyllie has sent to the Academy a wintry

landscape of great beauty and softness, called *Sunset Calm* (59), and in its sentiment quite an epitome of rest, which charms us with an effect serene, delightful, and pure as a painting can be made to render. We have the bank of the river, with old houses and tall trees, all brought into perfect harmony with a sky of tender silvery grey, flushed here and there, but without a shadow or a stain. Beautiful colour prevails throughout, and one of the finest passages in the whole is the perspective of the water surface. No artist has shown greater improvement this year than Mr. C. Wyllie.

MR. D. MURRAY.

The recently elected Associate deserves a place in this article, because his landscapes are not only varied and true to nature, but possess artistic value, and are inspired with sentiment no less sincere than simple. He has sent five to the Academy, two to the New Gallery. The most important of the former is *Mangolds* (996), one of the best and most characteristic Mid-Sussex views we have met with, and so fine is its subject that one is compelled to marvel why, since the Smiths of Chichester painted their own country in what they supposed to be something between the manner of Claude and that of Salvator, the district has produced so few landscapists. The aerial effect is charming, and the fine view over a large plain ends in a grandly swelling range of low hills, grey and purple in their local colours and studded with clumps of dark trees. Beautiful veils of clouds are delineated with rare taste and skill, in such a manner that the picture gains in breadth and tenderness without losing brightness or purity. One of the finest parts of the picture is the great field of mangolds in the front and middle distance, their fresh, bright colours, the warm grey shadow which flies athwart them and seems to climb the downs, and the manner in which, as in a choice Constable, the light sparkles on their great leaves. The last-named feature is treated with consummate skill, and (a rare circumstance) it is in harmony with itself and all its surroundings. The next picture is called *Gorse* (519) because it depicts a large open Sussex down, with a gravelly foreground, rising to the distance in slopes almost covered in golden gorse, dashed with grassy patches here and there, and marked on the crests by clumps of sombre pines. The aerial perspective is extremely fine and broad. Very much to be commended is the draughtsmanship of the great sweeping down, and the rough road which rises out of the nearer hollow. A mass of rain coming from the low, grey sky is ably used to give spaciousness to the atmosphere. *The Bridge* (210) depicts a slow stream studded with lilies and their floating lamp-like flowers, and crossed by a rough brick bridge such as Cox delighted in and Constable often painted with inexcusable coarseness and carelessness. Athwart the bridge goes a man with a net on his shoulder; the sky "looks like rain." Constable would have enjoyed painting it, nor would he, for all the world, have missed a chance of dealing with the whiteness of the aspen leaves, which shiver in the gentle breeze, and confirm the rainy prognostics of the higher air and further sky.

MINOR EXHIBITIONS.

The passionate energy and intense dramatic power exhibited by M. U. Checa in his "*Roman Chariot Race*," which, with new pictures by Mlle. R. Bonheur and Mr. D. Sadler, is on view at Mr. Lefèvre's gallery, drew to the private view numbers of people who are unfamiliar with the modern Spanish school of painting as it is affected by French influences, or who had not seen in last year's Salon the "*Course de Chars Romains*," a much larger and even more vigorous version of the present work. This one is to be engraved by M. M. Déville. It is a view of one of the two courses of the Circus Maximus; on our left

are ranks of seated spectators, and on our right the *spina* supporting the lofty obelisks which still exist in Rome, rows of statues and canopies, and near at hand the three tall wooden cones, or *metæ*, which mark the turning-point at one end of the *spina*. The competing chariots are in full career, except one, the axle of which broke as the driver was about to turn his four brown horses into the second alley. The shattered vehicle is overturned, the horses, falling upon their backs, kick furiously, while the charioteer lies helpless amid the ruin. Close behind comes a second chariot, the white steeds of which tell effectively in the design, while their driver strives with all his might, but vainly, to keep them from crashing in upon the wreck in front. On their right comes at full speed a third chariot, the driver of whose four black horses urges them with his voice and the whip whose long thong makes great curves in the air behind him. On the *spina* are grouped spectators who look upon the catastrophe happening at their feet with various emotions that are well expressed. In its bold and telling way this is a first-rate picture. 'After a Storm in the Highlands' is the title of Mlle. Bonheur's very fine and highly accomplished work, which exhibits all her skill in animal and landscape art, but the single human figure is less happy. A shepherd sits on a hillside, where he has taken refuge under a huge ledge of stone from the deluge now disappearing in the distance, while the nearer rocks stream with threads of silvery water. About the man his sheep, which are admirably painted, have clustered thickly; each face and every limb is full of interest and studies. Mr. Sadler's picture has for its subject the singing, by a jovial party of guests, of "For he's a jolly good fellow." Each man, with his glass in hand, stands up at the table, while their host, the object of the ovation, bows in his chair. We see only his back, but, so well designed is it, we need to see no more. Severally, the figures are first rate, but they need grouping, and the local colours should be massed to form a good chromatic scheme for the whole. After such a feast the table equipage would be in disorder. It is not so here.

In the Japanese Gallery, 28, New Bond Street, have been collected more than six score of drawings in colours illustrating Japan, the works of Messrs. J. Varley and C. E. Fripp. Although they profess to be rather sketches from nature and illustrations of men and landscapes than pictures proper, these works are by no means without artistic merits. The studies of Mr. Fripp are warm and harmonious in colour, rich in tone, and agreeable to the eye. Among them we like 'Washing Day,' 'A Shinto Temple Court after Rain,' and 'A Theatre Entrance.'

The Fine-Art Society exhibits a fourth collection of drawings by Mrs. Allingham, mostly, as before, of sunny scenery in Surrey, at Freshwater, Eastbourne, and Hampstead. There are no doubt some occasional weaknesses of touch, some flatness and monotony of handling and treatment, to say nothing of mannerisms it will be well for the artist to avoid. Yet they form a charming series of views, beautiful in light, colour, and that serene sentiment which may always be found in her work. No doubt she has done too much, but such things as *The Old Barn* (No. 3) are worthy of her best time; and also enjoyable are the wealth of colour in the weed-clad rocks of *At Low Water* (14); the charming English face of *Edith* (16); the vista of a wood-path in spring, called *A Sandy Lane near Willey* (19); the freshness of *By the Old Cottage* (22); the prettiness and wealth of colour in *A Visit to Grannie* (24); the rustic beauty, the solid work, and the fine air of *Working in the Garden* (30); the grand outline, the local colour, and the silver reflections of the light in *Farmyard, Arreton* (40). It is with pleasure we recognize the glowing softness, excellent colour and lighting of *Farringford, Isle of Wight* (42).

There is fine foreshortening in *In a Back Street, Gloucester* (59). In the same galleries may be seen "Drawings and Sketches of the Country of the Apennines," by Mr. A. W. Rimington, comprising some very admirable studies of architectural subjects and others, including *Castello, near Florence* (6); *St. Apollinare, Ravenna* (9), a fine thing; and the luminous and firm *Lucca Cathedral* (13).

Sir Charles Robinson will probably not advise Her Majesty to exchange the Cartoons at South Kensington for the "Raphael's Cartoons, entirely designed and executed by Raphael for the Vatican Tapestry," which are now being exhibited in Cockspur Street. They are really not cartoons at all, but "painted tapestries," i.e., works in distemper on rough canvas strained on frames, and prepared, according to a plan which was much in vogue where true tapestries were too costly, to imitate at a cheap rate the effect of the real thing. They never could have been intended for, or used as cartoons for tapestries. They are really hangings, and appear from the style of their execution to have been copied from the Vatican tapestries some time at the end of the seventeenth century, or a little later. They may be the work of an Italian whose education in art was not of the best, working in a time of degradation, but there is something Dutch about them. As a specimen of would-be learned rigmarole, written by a professor of letters about an art of which he is curiously ignorant, the tract given to the visitor at the door of this gallery is a curiosity.

At Messrs. T. Agnew & Sons' the visitor may see the drawings in sanguine by Mr. G. F. Watts which, as we said the other day, are to be considered as a synopsis of the designs painted, or in course of execution, by him, with the special object of placing them at the disposal of the nation as a nucleus for a National Gallery of British Art. They comprise, with others, *Hope, Love, Faith, The Spirit of Christianity, Mammon, Love and Death, Time, Death, and Judgment, and Paolo and Francesca*. Of these designs and their poetic inspiration we need not speak; they are well known to the world. By grouping them in this manner Mr. Watts shows what he intends to be their joint significance. The drawings are executed broadly and freely, in a softened and very homogeneous manner, as if for an engraver's use.

The *Vive l'Empereur!* of M. E. Detaille, which is now being exhibited by Messrs. Boussois, Valadon & Co., is a most spirited representation of a charge of the 4e Hussards. The figures of men and horses are life size. Trumpets sounding and sabres waving, they dash impetuously in a compact body to our left, led by a handsome young officer, whose bronzed face, finely painted and drawn and nobly modelled, is a study of itself, while the action, attitude, and expression of his horse are masterly. The visitors should look at the animal's compressed nostrils (so different from the old ideal of a horse in such a strait), and his rounded eyes full of terror—terror of the man above even greater than of the death before him. The drawing and painting of this horse, especially the foreshortening of his body and left fore-leg (the right leg is a little too small), and the way in which his saddle-cloth and accoutrements are dealt with, are superb technical achievements. The same may be said for the rider's figure and uniform, which, as specimens of workmanship *per se*, are of the very best and most accomplished order. The *elan* of the troopers following their commander is first rate. The picture suffers, as is the case with whatever M. Detaille does, from monotony of surface, lack of the inner glow of colour, and almost total absence of a chromatic scheme or coloration. Nevertheless it is a learned and, in its way, noble work.

Her Majesty's Garden Party, 1887, by Mr. F. Sargent, is now to be seen at Messrs. Graves's. Among the numerous figures are many well-known faces not hard to identify. The effect of sunlight on many groups is depicted cleverly, if not very brilliantly, or with pure and vivid colours, or in splendid masses of light contrasting with complementary shadows. The general look of the picture is spotty, as it might well be in nature; but of the artist's wisdom in attempting to paint in a naturalistic manner an effect so complex and difficult we have considerable doubt. Unless he could rely upon a palette charged with pure and vivid tints, such as are not common in his picture, he was heavily handicapped. On the other hand, what he has achieved is extremely interesting, and ought to be seen by artists, who will not, perhaps, congratulate Mr. Sargent on an unqualified success, but will most assuredly see a great deal to praise.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 18th ult. the following. Drawings: B. Foster, Brighton, 78*l.*; On the Thames, 50*l.*; ditto, 50*l.*. A. C. Gow, Doubtful Company, 246*l.*. E. J. Gregory, The Lifeboat, 63*l.*; A Fantasy, 110*l.*; The Pet of the Crew, 105*l.*; The Pirate Ship, 99*l.*. H. Herkomer, "Who comes Here?" 430*l.*; The Arrest of a Poacher, in the Bavarian Alps, 325*l.*; The Fate of the Poacher, 420*l.*; A Souvenir of Rembrandt, 110*l.*; A Bavarian Peasant Boy sharpening a Scythe, 78*l.*; A Fairy Symphony, 252*l.*; Aldenham Churchyard, 84*l.*. W. Hunt, A May Branch and Chaffinch's Nest, 225*l.*. V. Cole, A Moor Scene, with sheep, 63*l.*. R. Ansdell, Scotch Drovers going South, 59*l.*. G. Cole, Harvesting, 59*l.*. T. S. Cooper, A Sunny Landscape, with sheep, 78*l.*; Cattle Watering, 60*l.*; Mid-day in June, 105*l.*. H. W. B. Davis, Prospect Hill Park, with cattle, 57*l.*. K. Heffner, Evening, 86*l.*. B. W. Leader, Summer Day on Welsh River, 183*l.*; Autumn Morning, near Guildford, 99*l.*. W. Verschuur, Interior of a Stable, with horses, 72*l.*. J. Webb, Old Paris, 86*l.*. W. L. Wyllie, The Thames off Greenwich, 51*l.*. Pictures: P. J. Clays, A Calm on the Kel, in the Environs of Dordrecht, 152*l.*. A. C. Gow, News from the Front, 220*l.*. C. van Haanen, The First Dip, 420*l.*; An Early Cup, 162*l.*; The Cobbler's Stall, Venice, 178*l.*; A Gipsy Girl, 120*l.*; A Venetian Water-carrier, 283*l.*. H. Herkomer, Natural Enemies, 367*l.*; A Welsh Mountain Scene, 315*l.*. C. Hunter, Three Fishers, 100*l.*; Coming Ashore, 120*l.*. E. van Marcke, Going to Market, 180*l.*. A. Mauve, Watering Horses, 105*l.*. D. G. Rossetti, Astarte Syriaca, 472*l.*

The same auctioneers sold on the 25th ult. the following pictures, the property of the Marquis de Santurce: E. J. Niemann, Sarum, near Salisbury, Old Sarum in the distance, 144*l.*. R. Beavis, Loading Sand, Pas de Calais, stormy weather, 189*l.*. G. H. Boughton, The Widow's Acre, 194*l.*; Confidences, and Consolation, 367*l.*. V. Cole, Autumn Leaves, 540*l.*. W. Collins, A Coast Scene, with fisher children and dog, fishermen and boats, 178*l.*. J. Constable, A Landscape, with a windmill, and peasant ploughing, 210*l.*. R. P. Bonington, On the Grand Canal, Venice, 126*l.*. D. Cox, A Welsh River Scene, 420*l.*; The Mountain Shepherdess, 630*l.*; A View in North Wales, with boys fishing, 409*l.*; Pont-y-Pier, Bettws-y-Coed, 787*l.*; Changing Pastures, 378*l.*. T. Creswick, A Heath Scene, near Sutton, Warwickshire, 141*l.*; View on the Hudson, 136*l.*. J. Crome and J. Linnell, A Landscape, with a peasant driving sheep on a road, 120*l.*. T. Faed, Worn Out, 420*l.*; The Offer, and Accepted, 325*l.*; Conquered, but not Subdued, 252*l.*. S. Luke Fildes, The Daffodil, 252*l.*. W. P. Frith, Measuring Heights, from the 'Vicar of Wakefield,' 131*l.*. Sir J. Gilbert, An Illustration to 'Guy Mannering,' 199*l.*. F. Goodall, Mater Purissima, 236*l.*; The Inundation of the Nile, 514*l.*. P. Graham, A Landscape, with peasants

driving sheep on a road, 682.; A Spate in the Highlands, 598.; The Mountain Torrent, 325.; A Highland Spate, 126. J. Holland, On the Grand Canal, Venice, Rialto in the distance, 168.; San Giorgio, from the Dogana, 131.; The Piazzetta of St. Mark, 131. C. Hunter, Fishing Boats waiting for the Tide, 194. J. Linnell, The Reapers, 577.; Noon, the mid-day rest, 630.; Changing Pastures, a view near Hampstead, 483.; A Richly Wooded Landscape, with a peasant and cattle in a pool, 651.; Milking-Time, 388.; A Landscape, with peasants and children on a road, 336.; A River Scene, with figures in a punt, 173.; A River Scene, with old pollard and angler, 131.; The Dusty Road, a boy driving sheep, 126.; Minding the Flock, sheep at rest, 110. W. Muller, A Welsh River Scene, 178.; Cavalier and Lady on a Terrace, 152. P. Nasmyth, A River Scene, with extensive landscape, 336. E. Nicol, The Favourite Melody, 278. J. Phillip, Dolores at the Balcony, 378. P. F. Poole, A Labour of Love, 189.; The Mountain Spring, 115. D. Roberts, The High Altar of Rouen Cathedral, 597. J. Stark, Trumps Mill, near Virginia Water, 525.; The Weir, with figures taking eel-pots from the stream, 451.; The Ferry, 341.; Panshanger, near Hertford, 231.; An Extensive Landscape, with sportsmen and dogs, 220.; In Windsor Park, 115. L. Alma Tadema, An Audience with Agrippa, 2,677.; An Audience at Agrippa's, 2,362.; Un Amateur Romain, 2,782. G. Vincent, A Landscape, with a cottage and figures, 215.; A Woody Landscape, with figures on a road, 210. W. Bouguereau, Going to Market, 414. Rosa Bonheur, A Group of Three Sheep and a Lamb, in a landscape, 672.; Sheep and Lamb, 330. J. Breton, Meditation, 514. Henriette Browne, Les Almées, interior of a harem, 252. P. J. Clays, On the Scheldt, 225. J. Dupré, A Sea Piece, with Fishing Boat, 399.; A Road Scene, with pond, and A Landscape, companion, 115. M. Fortuny, The Moorish Guard, 1,575.; In the Garden, 262. E. Frère, La Bouillie, 157.; Interior of a Cottage, with mother and child, 163.; "Good Night, Baby," 152. J. L. Gérôme, The Augurs, 798. R. Madrazo, The Return from the Ball, 283.; The Billet Doux, 273. T. Rousseau, Sunset, a river scene, with a village and church, 294. A. Schreyer, Russian Waggon in a Snowstorm, 136. C. Troyon, A Timber Waggon, with oxen and peasant, 430.; Sheep, a group of seven, in a landscape, 420.

At the sale of the library of M. Charles Cousin, vice-president of the Société des Amis des Livres, the volume containing twenty miniatures of the eighteenth century, executed for La Popelinière, the famous Farmer General, at an expense of 60,000 fr., "tableaux des mœurs du temps dans les différents âges de la vie," fetched over 20,000 fr. It had belonged successively to the Duc de La Vallière, the Marquis du Paulny, Prince Radziwiłł, and Baron Pichon.

Fine-Art Gossip.

AN account of the recent discovery of important Roman remains at Lincoln will be laid before the Society of Antiquaries on May 14th by Mr. George E. Fox, F.S.A.

IN the first week of June Messrs. Sotheby, Wilkinson & Hodge will sell the library of the late Mr. J. Anderson Rose, of Wandsworth Common, being nearly two thousand lots, comprising a great proportion of literary and artistic works, some of which are extremely rare, such as the *Germ*, 1850; M. Duplessis's 'Histoire de la Gravure,' one of ten copies in that state, 1880; many first editions, topographical works, and curious books relating to the Civil War.

THE private view of the New Gallery was held on Wednesday last. As our columns are this week filled with the Academy Exhibition, we can say nothing at present about the smaller

gallery except that visitors will find in Regent Street both the large pictures by Mr. E. Burne Jones which we have previously described: the 'Sponsa di Libano' (No. 34), an illustration of Solomon's Song, and as 'The Star of Bethlehem' (63) the formerly called 'Adoration of the Magi,' which was painted for the Corporation of Birmingham—a triumph of colour proper, and a fine specimen of the sentiment of colour poetically employed in art. Besides these we call attention to Mr. H. Moore's 'Morning Bright' (6) and 'Light Showers' (16), sea pieces of splendid blueness and master works in vivid harmonies of light. Mr. D. Murray's 'Season of Mists and Mellow Fruitfulness' (39) is a perfect autumnal landscape. Mr. Alma Tadema's new picture 'Love in Idleness' (96) is at the end of the West Room. Mr. C. Wyllie's 'Midsummer' (126), a Thames-side view, has an unusual beauty. In the North Room is Sir John Millais's masculine 'Portrait of a Lady' (56), being Mrs. Wertheimer's old-masterlike likeness. Close to it is a charming evening study in a noble style, a woman milking a cow, very pure in tone and opalescent in tint, called 'The Setting Sun' (157), perhaps the best work of Mr. Adrian Stokes. 'The Close of the Day' (170), a delightful painting by Mr. E. Parton, is one of the best sky pieces we ever saw. In the South Room the visitor will find a misty snow piece so delicate and subtle that many hasty observers may overlook it—Miss A. Alma Tadema's 'Returning Light' (200). The 'Poppies' (217), standing in a Japanese bronze vase, by Mr. Parsons, is a masterpiece in a fine way. The 'New Barn' (215) and 'Playtime' (219) are Mr. Poynter's delicate landscapes of the Sussex South Downs, both finished to the softness and smoothness of velvet, most grateful to artistic eyes. Mr. Watts has lent his radiant sun brooding over the earth in 'The Deluge—the Forty-first Day' (238), which was long ago described to our readers. Other noteworthy pictures, on which we must defer observations, are 'A Tranquil Evening' (31), by Mr. C. P. Knight; Mr. Corbet's 'Pisan Mountains' (79); Mrs. Alma Tadema's 'Fireside Fancies' (92); Lord Carlisle's strong and bold 'Fort at Bocca d'Arno' (107); Prof. Costa's 'Tomb on the Via Latina at Sunset' (122); Mr. J. T. Nettle's 'A Flood' (145), a lioness beset by eagles; and Mr. G. Hughes's 'On the Upper Thames' (220). On a cursory view these appear to us the best features of an exhibition which comprises not a few of the usual outrageous artistic vanities, and is, apart from the picked examples and a few more, not above the standard of the gallery, even if it quite attains it. It is our duty to warn the reader that there are things here—fewer, perhaps, than before, but far too numerous—which offend culture, sincerity, and taste.

MR. BOWES is going to issue a controversial pamphlet on the subject of the decorated pottery of Japan.

AN appeal is made for funds to enable Prof. Ramsay to continue his valuable explorations in Asia Minor. To carry out his programme for this year, of starting in company with Mr. Hogarth from the Cilician coast in June, proceeding towards the Euphrates, and eventually reaching the Black Sea—the object being to search for Hittite inscriptions, especially in the Anti-Taurus and in Northern Commagene, to purchase and copy the lower half of the Ber stone, and revisit the rock cities of Eyuk and Boghay-Kein—a sum of 400l. must be raised. Mr. George Macmillan will receive subscriptions.

THE Leland Society begins its next trip on Saturday week, under the guidance of Mr. George Wright. It intends this time to visit various towns in Holland.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Le Prophète.'
CRYSTAL PALACE.—Mr. Manns's Benefit Concert.
PRINCES' HALL.—Mr. Dolmetsch's Concert of Ancient English Music.
ST. JAMES'S HALL.—M. Ysaye's Concert.

So much success attended the revival of Meyerbeer's 'Le Prophète' last year, with M. Jean de Reszke in the titular part and Madame Richard as Fidès, that Mr. Harris was wise to bring forward the opera again early this season, the two great artists being still available. As regards their embodiments, no falling off was noticeable last Monday; but it is a pity Madame Richard cannot accustom herself to the pitch at Covent Garden, and so conquer the tendency to flatness which mars her delivery of the air "O mon fils." But in the coronation scene she again acted magnificently, and her facial play, when the wretched mother is compelled to bow the knee to her own son, was more eloquent than any words. As for M. Jean de Reszke, it is sufficient to say that throughout the opera he was absolutely unsurpassable in every respect. Madame Rolla was an improvement on her predecessor in the abbreviated part of Berthe, and the remainder of the cast was almost identical with that of the last season. For once the stage arrangements were far from perfect. The unmeaning ballet and skating scene, the excision of which few would regret, had been insufficiently rehearsed; and in the prison scene there was a catastrophe necessitating a temporary stoppage. Performances every night must necessarily entail a great strain on the capacities of the staff, and Mr. Harris may deem himself fortunate if further accidents do not occur during the season.

MR. MANNS offered a lengthy and popular programme last Saturday at the Crystal Palace; but the element of novelty was only supplied by two characteristic pieces for orchestra by Mr. J. F. Barnett. They are entitled 'The Flowing Tide' and 'Fairy Land,' and may be regarded as companions to those which were first played at the Crystal Palace on December 15th, 1883. Both possess the usual characteristics of Mr. Barnett's music—that is to say, they are flowing, graceful, and melodious, the first named being, perhaps, the better of the two. The other orchestral features of the programme were Berlioz's Overture to 'Benvenuto Cellini,' Wagner's 'Parsifal' Prelude and 'Tannhäuser' Overture, and Schubert's unfinished Symphony in a minor. M. Ysaye gave an extremely vigorous rendering of Mendelssohn's Violin Concerto, though the tempo he adopted in the first movement was unusually slow. Miss Adelina de Lara, who made her first appearance at the Crystal Palace, played the first movement of Rubinstein's Concerto in D minor, the effect of which was, unfortunately, injured by an accident to one of the hammers of the pianoforte. The vocalists were Mrs. Hutchinson, Madame Nordica, and Mr. E. O. Banemann. The last named has a fair baritone voice, but he seemed extremely nervous, and certainly did not render full justice to the air "Lord God of Abraham" from 'Elijah.' From the list of compositions performed at the series of Saturday Concerts now at an end it will be

seen that fewer new works than usual have been included. For this, however, Mr. Manns is scarcely to blame, and he deserves praise for the attention which, as usual, has been given to English music.

Mr. Arnold Dolmetsch merits gratitude for his efforts to revive interest in old English instrumental music. The cultivation of the madrigal has never ceased, but the music for viols composed at the same epoch is practically unknown, partly because, as Mr. Dolmetsch says, it is difficult of access, but mainly, of course, because the viol family has long been entirely superseded by that of the violin, save as to the double-bass. The older class of instruments have been preserved simply as curiosities, and Mr. Dolmetsch experienced much difficulty, first in forming a complete set, and then in refitting them so as to render them playable. He has succeeded, however, and has instructed members of his own family and pupils in their use. Illustrations of sixteenth and seventeenth century instrumental music had already been given at Prof. Bridge's Gresham College lectures and also at the Society of Arts; but on Monday a regular concert took place at the Princes' Hall, the programme of which consisted entirely of music written for viols, lute, and harpsichord or spinet, and played as nearly as possible according to the composers' intentions. To the antiquarian musician the scheme was, therefore, in the highest degree interesting, and much might be written concerning the various pieces thus rescued from the obscurity in which they had remained for upwards of two centuries. They included an "In Nomine" for five viols by Alfonso Ferrabosco; a 'Fantazie' for the same number by Michael Easte; a Suite for six viols and harpsichord by Martin Pierson; two Suites, for three and four viols respectively, by Matthew Locke; and other examples by Thomas Morley, Christopher Simpson, and Thomas Tomkins. To describe these in detail would occupy far more space than can be afforded; but it may be said that the whole of the compositions proved more or less interesting, and some of them even beautiful. The tone produced was, of course, not powerful, but it was extremely pleasing, and quite unlike that of a string quartet. The whole of the performers merit high commendation, and special praise must be given to Miss Helene Dolmetsch for her excellent playing on the viola da gamba.

It will be remembered that M. Ysayé created a striking impression by his performance of Beethoven's Concerto at his first appearance in London two years ago, though we were unable wholly to agree with his reading of the work. Unless memory is at fault, he adhered more closely to the text on Tuesday afternoon, when he repeated the concerto at his own orchestral concert. He played with much power and breadth of style, though occasionally his intonation was at fault, and the enormously long and difficult *cadenza* from his own pen which he introduced in the first movement was not in harmony with the general character of the work. No exception, however, could be taken to the Belgian violinist's rendering of Herr Joachim's effective 'Variations Symphoniques' in E minor. It

was a brilliant and masterly effort, without flaw of any kind. He also played minor pieces by W. Kes, Raff, and himself. A small, but excellent orchestra, under the direction of Mr. F. H. Cowen, played Schubert's 'Rosamunde' and Rossini's 'Siege of Corinth' overtures, and Wagner's 'Siegfried Idyll,' the rendering of the last-named piece deserving high commendation for its refinement and expression.

RECENT PUBLICATIONS.

An Idyl: a Pictorial Music-Play. The Music and the Play illustrated by Hubert Herkomer, R.A. The Lyrics by Joseph Bennett. (Novello, Ewer & Co.)—This handsome volume is, of course, an outcome of the performances at Mr. Herkomer's little theatre at Bushey nearly two years ago. The copy before us is one of five hundred, printed on Dutch hand-made paper, the size being royal quarto. A work issued in so sumptuous a form should possess intrinsic merits sufficient to justify the care and cost expended upon it, and Mr. Herkomer's music-play may, therefore, be criticized with more severity, if it is criticized at all, than when it was presented as a presumably ephemeral effort. On the other hand, to deal with it from the ordinary standpoints of musical, dramatic, or pictorial art would be to exaggerate its significance. 'An Idyl' embodies a pretty little story of mediæval English life, in which lowly virtue triumphs over well-bred libertinism; but its production was doubtless intended by Mr. Herkomer chiefly to display his skill in scene-painting and stage management, and his talent in musical composition. With the former we are not now concerned, but a few remarks may be made on his score, in the compilation of which he had assistance from Herr Richter, who conducted the performances and to whom the book is dedicated. Whether the composer would have gained fame as a musician had he devoted himself entirely to the art is, of course, problematical, but the balance of evidence is in his favour, for success is gained as much by industry and perseverance as by genius, and of the former qualities Mr. Herkomer has undoubtedly a superabundance. He has measured himself with Wagner in his endeavours to illustrate every episode in his play by orchestral melodrama, and this portion of his music is invariably appropriate, though very seldom forcible. It flows on smoothly enough, and its freedom from technical errors is remarkable; but it is for the most part insipid, the leading themes, of which there are several, lacking the virility which is needed when effects are sought to be produced by the employment of this device. Unquestionably the lyrical sections of the work are on a higher plane, and though in no instances do we note any traces of individuality, yet in some the composer has been successful in conveying the desired impression. The chorus of reapers in the first act; John the Smith's ditty and the lovers' music, in which some degree of dramatic strength is attained, in the second; and the mummings' song in the third are, perhaps, the best features of the score. In the bijou theatre at Bushey, with the adjuncts of artistic stage decoration and picturesque acting, the music seemed adequate to its purpose, but whether it was worth perpetuating in its present shape is open to question. The volume, of course, owes some of its attractiveness to the sixteen etched plates by which it is illustrated. Mr. Herkomer can scarcely be complimented on his frontispiece, except for the bold drawing of the two figures, but he is at his best in the illustration of the opening scene in the play. The village gossips seated by the wall provide the repose necessary to give due effect to the energetic figures at the smithy and the group of wondering children, though the drawing of the faces is less careful than it might have been.

The plate of the smith and his daughter narrowly escapes being a fine piece of composition; the pathos is marred, however, by the ungraceful rigidity of the girl's figure. Several of the later etchings are good in design and treatment, but exception must be taken to the wedding picture, which bears marks of haste. On the whole, the series speaks well for the artist's industry and versatile powers.

How to Teach Sight-Singing. By John Taylor. (Philip & Son.)—As its title indicates, this volume is intended for the teacher rather than the student, though the latter may derive benefit by digesting its contents when he has to some extent grasped his subject. Briefly stated, the principle of the method is the staff notation, interpreted by the sol-fa syllables. The staff, with its vertical picture, catches the eye, and the author endeavours to dispose of the objection raised against it that it exhibits absolute rather than relative pitch. A mere staff shows only relative pitch, but the clefs point to the relational tones of the tonic, dominant, and sub-dominant, while the symbols sharp, flat, and natural help to show the related tones of other scales than C. Mr. Taylor therefore considers that the staff is too valuable an instrument to be set aside. He gives us two "Modulators," the one called the Staff and the other the Key, and by means of these he says that sight-singing can be taught without the technicalities of musical grammar, and further that all difficulties with regard to key, clef, and modulation come to an end. It would be well to have the opinion of an expert on the subject after having tested the system in actual tuition before pronouncing definitely as to the merits of his system. The staff modulator has upper and lower ledger lines, but no clef. On it are grouped the scale notes, which by means of a slip can be moved up or down, and thus any line or space can be taken as a *doh*. The leading notes are coloured red, and there are columns to which the teacher can point to indicate the accidentals which may be required according to the key-note. The key modulator shows the keys with signatures in groups. Mr. Taylor's system is undoubtedly clever, but whether it is also practical is a matter that can scarcely be decided by mere perusal of his book. The attention of teachers may be directed to it, though they should be warned that it is far from light reading.

Musical Gossip.

THE fifth of Señor Albeniz's chamber concerts took place at St. James's Hall on Friday last week. A good performance of Beethoven's Sonata in A for piano and violoncello, Op. 69, was given by the Spanish pianist and Mr. W. H. Squire; but the former was scarcely successful in Mendelssohn's 'Variations Sérieuses,' nor could Mr. Nachez's rendering of Tartini's sonata 'Il Trillo del Diavolo' be highly commended. On the other hand, Mr. Ben Davies was heard to much advantage in Handel's "Deeper and deeper still" and "Waft her, angels." Madame Valda also took part in the concert.

THE last of Messrs. Willy Hess and Hugo Becker's so-called violin and violoncello recitals took place on the following afternoon at St. James's Hall. The principal item in the programme was Brahms's concise and effective Trio in C minor, Op. 101, which is not heard so frequently as its merits deserve. Both the concert-givers played solos with much effect, and were aided by Miss Lisa Lehmann as the vocalist and Mr. Max Pauer as the pianist. These concerts have been highly successful, artistically speaking, and it is to be hoped that a further series will be given next season. It may be mentioned that Mr. Becker played on a magnificent Stradivarius violoncello dated 1708, for which it is said that he has refused an offer of 2,000l.

CONCERNING the performances of Master Jean Gerardy at his violoncello recital on Monday afternoon at St. James's Hall there is little to be said. The young artist displayed his marvellous precocity in various pieces by Servais, Rubinstein, Goltermann, Popper, &c., and fully confirmed all previous impressions as to his natural gifts. The performers who assisted him were Madame Stone-Barton, an American soprano, and Mr. Eugene Holliday, the Russo-English pianist, from whom much was expected as a pupil of Rubinstein. The result was a disappointment, for Mr. Holliday played Chopin's Ballade in F and two of the Études in a cold, hard style, the general accuracy of the manipulation being the only commendable feature in his performance. Madame Stone-Barton rendered David's 'Couplets du Mysol' and two other equally florid airs with tolerable success, but she was rather coldly received, music of this class being no longer in vogue.

MISS MARY WILLIS gave a miscellaneous concert at the Steinway Hall on Tuesday evening, and displayed her perfectly trained voice to the fullest advantage in a *scena* from Pacini's 'Saffo' as well as in English songs. Among those who took part in the programme, which was excellent of its kind, were Madame Clara Samuël, Mr. M. Tufnail, Mr. J. Gawthorp, Madame Francis Ralph, and Mr. Charles Fry.

MR. J. S. CURWEN has in the press a book entitled 'The Boy's Voice,' and intended as a manual for organists, choirmasters, school and college professors, the clergy, and all who have to do with the training of boys' voices.

THE curators of the Felix Mendelssohn-Bartoldy Stiftung have just announced that two *Stipendien*, or scholarships, of 1,500 marks each, will be awarded next October to meritorious musicians: the one to a composer, and the other to an executive artist. The awards will be open, irrespective of age, sex, religion, or nationality, to all candidates who have received their musical education at one of the institutions in Germany recognized by the State.

MR. EDGAR HADDOCK, a Yorkshire violinist, who for some years has rendered service by his chamber concerts in Leeds, announces a series of three "Musical Afternoons," to take place at the Steinway Hall on the 6th and 27th inst. and June 10th.

STATEMENTS have frequently been made as to a visit to this country of Mr. Theodore Thomas and his celebrated American orchestra, but hitherto negotiations have fallen through. They have now been resumed, however, and it is quite possible that in the summer of 1892 a series of concerts will be given in London under the direction of this conductor.

EXTENSIVE reforms are to be carried out at the Paris Opéra under its new director M. Eugène Bertrand. In addition to the three weekly subscription performances there will be Saturday night performances at reduced prices, and Sunday afternoon representations at very low charges. On the other hand, the fourth Saturday in the month will be devoted to gala performances of seventeenth and eighteenth century works, in which the companies of the Opéra and the Théâtre Français will combine. Concerts will be given on Thursday afternoons twice a month, under the direction of M. Colonne, the programmes of which will mainly consist of music by foreign and young French composers. M. Bertrand has also undertaken to produce some of Wagner's works in due course. It will be interesting to note the result of his labours at an historic institution which of late has fallen somewhat under a cloud.

HERR HEINRICH HOFFMANN, whose music has been much neglected of late, has completed a new cantata on the subject of Joan of Arc.

WE have received an advance proof of an article on Australian musical progress which will appear in the edition for 1891 of *The Year-*

Book of Australia. We gather from its contents that, in spite of some vicissitudes, the art is making way in a satisfactory manner in most parts of the southern continent.

HERR SCHARWENKA is said to be contemplating the foundation of a new international conservatorium of music in New York, of which he would be the director.

ADMIRERS of Wagner may be glad to be informed that a performance of 'Der Ring des Nibelungen' will take place at Dresden at the end of May, and a complete cycle of the master's works, 'Die Feen' and 'Parsifal' excepted, at Leipzig in June.

GRIEG is now at work on an important choral work for which Björnson has furnished the text.

CONCERTS, &c., NEXT WEEK.

- MON. Mr. Aguilar's Pianoforte Recital, 3, St. James's Hall.
 — Miss Margaret Wild's Pianoforte Recital, 3, Princes' Hall.
 — Mr. Isidore de Lam's Vocal Recital, 3, Steinway Hall.
 — Miss Marian Veltrina's Lecture on Scientific Voice Production, Prince's Room, 3, St. James's Hall.
 — Concert in Aid of St. Philip's Church, Earl's Court, 5, Kensington Town Hall.
 — Royal Italian Opera.
 TUES. Madame Sophie Löwe's Concert, 3, Princes' Hall.
 — Herr Waldemar Meyer's Orchestral Concert, 3, St. James's Hall.
 — Mr. Lawrence Kellie's Vocal Recital, 3, Steinway Hall.
 — Miss Ethel Davies's Concert, 3, Steinway Hall.
 — Mr. Ernest River's Concert, 3, Princes' Hall.
 — Royal Italian Opera.
 WED. Mr. Haddock's First Concert, 3, Steinway Hall.
 — Royal Choral Society, 'The Golden Legend,' 5, Albert Hall.
 — Musical Guild Chamber Concert, 3, Kensington Town Hall.
 — Royal Italian Opera.
 THURS. Reformatory Refuge Concert, 3, St. James's Hall.
 — Miss Rosalind Johnson's Concert, 3, St. James's (Banqueting) Hall.
 — Madame Emilie Grey and Miss Selina Hall's Concert, 3, Steinway Hall.
 — Madame de Swiatlowsky and M. Max Reichel's Concert, 3, Princes' Hall.
 — Mr. Jules Holland's Concert, 3, Steinway Hall.
 — Mr. Alfred Capper's Concert, 3, St. James's Hall.
 — Royal Italian Opera.
 FRI. Senior Albeniz's Concert, 3, St. James's Hall.
 — Mr. Loman's Concert, 3, Steinway Hall.
 — Concert in Aid of St. John's Hospital for Diseases of the Skin, 8, 30, Lyric Club.
 — Royal Italian Opera.
 SAT. Mr. E. H. Thorne's Pianoforte Recital, 3, Princes' Hall.
 — Royal Amateur Orchestral Society's Concert, 8, St. James's Hall.
 — Signor Denza's Concert, 8, Princes' Hall.
 — Royal Italian Opera.

DRAMA

Dramatic Gossip.

UPON his reappearance at his own theatre as Barnaby Rudge in Byron's 'The Upper Crust,' Mr. Toole received a very warm greeting. He is looking in the best of health, and played the character with unwonted spirit. Few changes have been made in the cast since the piece was last played in London five years ago. Miss Irene Vanbrugh is, however, seen for the first time as the heroine. Mr. Toole's speech was droll and elicited much laughter.

MR. SIDNEY HERBERT-BASING is to be the new manager of the Shaftesbury, which house will reopen with 'Handfast,' a piece by Messrs. Henry Hamilton and Mark Quinton, which has been successfully given at an afternoon representation.

'THE AMERICANS,' by Mr. Henry James, will, it is said, serve for the reopening of the Opéra Comique under the management of Mr. Edward Compton.

'ROMEO AND JULIET' has been given during the week at the Grand Theatre, with Miss Fortescue as Juliet.

ISEN's 'Wild Duck' has been given by M. Antoine at the Théâtre Libre. M. Antoine played Hjalmar Ekdal, and Mlle. Meuris, Hedwig.

A PERFORMANCE for copyright purposes has been given at Ladbroke Hall of 'A Shadow Hunt,' a four-act comedy drawn from the German by Mr. W. H. Pollock and Mr. R. Davey, and written on commission for Mr. Augustin Daly. Considerable liberties have been taken with the original, which is entitled 'Die Wilde Jagd.'

THE Adelphi and the Court close temporarily their doors this evening. The latter house will reopen on Wednesday with Mr. F. Horner's

adaptation of M. Bisson's 'Feu Toupinel,' in which, in addition to Mrs. John Wood, Mr. Arthur Cecil, and other members of the company, Mr. Gilbert Farquhar will appear; and the former on Thursday with 'The Streets of London.'

'THE CORSICAN BROTHERS' stands next in the order of Lyceum revivals. In order to utilize the services of Miss Terry, for whom the play offers no part, 'Nance Oldfield,' by Charles Reade, will also be given.

MR. WILSON BARRETT's management of the Olympic will shortly close.

MR. MARKHEIM, whose forthcoming edition of the 'Misanthrope,' we noticed a fortnight ago, is going to give a lecture at the Taylor Institution, Oxford, on the 'Misanthrope and Molière,' on Tuesday week. The object of the lecture, amongst other things, will be to bring together evidence of the fact that the 'Misanthrope' is Molière's most personal work, and that it contains in reality the story of his married life. The point is not new; but Mr. Markheim hopes to put the facts in a new light.

AFTER undergoing some alteration, 'Our Daughters,' by Messrs. Warren and Edouin, the production of which at the Strand we noted, has been transferred to the regular bill at this house.

A THEATRE is projected at Meran upon the Oberammergau model, not for the religious drama, however, but for the performance of "folk-plays" from Tyrolean history and social life.

MISCELLANEA

Dunsinane.—Some time since, I laid before the public, in your columns, I think, an Eastern and somewhat ancient parallel to Shakespeare's episode of the "wood of Dunsinane"; and I asked whether any one could point out any writer between the Eastern annalist and our author of 'Macbeth' by whom a similar incident was recorded. I have never seen a reply to my question. But I have myself met with lately, in p. 410 of Simonde de Sismondi's first volume of his first edition (Paris, 1821, Treuttel et Würtz) of his 'Histoire des Français,' the same story, as follows:—

"L'auteur souvent fabuleux des 'Gestes des rois francs' prête, dans cette occasion, à Frédégonde le stratagème que les traditions des Écossais attribuent à Macduff. L'armée neustrienne, dit-il, se cacha sous des branches d'arbres, et une forêt du voisinage de Soissons parut se mouvoir comme la forêt de Dunsinane."

My Eastern author, in whose work the stratagem of branches was mentioned as intended to discredit the acute eyesight of a woman in the town about to be attacked, died in about the year A.H. 330 (A.D. 941), if I remember rightly. Sismondi's authority of the 'Gestes' lived probably in A.D. 720, long before that time. It is not very likely that the Arabian writer should have taken his story from the 'Gestes.' A still more ancient version of this ingenious, but very natural stratagem may, therefore, have been recorded, and this record may perchance still be discovered. At any rate, the author of 'Macbeth' is no longer left dependent on an Arabian annalist of the tenth century for the legend of the "wood of Dunsinane."

J. W. REDHOUSE.

TO CORRESPONDENTS.—H. M.—R. P. K.—W. L.—W. N.—G. C. W.—M. H. G.—J. S.—M. H.—received.
 No notice will be taken of anonymous communications.

Erratum.—Athen. No. 3313, p. 539, col. 2, line 26 from bottom, after "roll of the" insert *Foreign Associates of the*.

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 22, Took's-court, Curator-street, Chancery-lane, E.C.
Printed by JOHN C. FRANCIS, Athenæum Press, Took's-court, Curator-street, Chancery-lane, E.C.; and Published by the said JOHN C. FRANCIS at 22, Took's-court, Curator-street, Chancery-lane, E.C.
Agents for Scotland, Messrs. Bell & Bradburne and Mr. John Menzies, Edinburgh.—Saturday, May 2, 1891.